

Strand/Series Title		DOCTOR WHO		STAFF CONTRIBUTION TO PROGRAMMES			
Programme Title		LOGOPOLIS		Distribution		Denotes Recipient	
Episode/Sub. Title		5V		To: See Note 1 for the Distribution of this form		Room No. and Building	
Project Number		02340/9221-4		Prod. Costing Wk(s)		Channel	
Programme Identificat'n Number				Studio			
Production date(s)		Jan 8 & 9 '81 " 22, 23 " 24		Week(s)		1 3 4	
Filming/O.B. date(s)		Dec 15-19 '80		Week(s)		51	
Producer		JOHN NATHAN-TURNER		Room No. / Building		Tel. Extn.	
Director				204 UNION HO		3667	
Designer				Department		Series/Serials	
				File Copy		Date	
						29.8.80	

A. To be completed as indicated by the Producer and, if required, by Contributor's Personnel Officer.

DO NOT USE MORE CHARACTERS AND SPACES THAN ARE PROVIDED FOR	Card Cd 1-2	Sc. 3-4	Project No. 5-15	Nom. Acc. 16-19	Agreed Gross Fee 20-26	Staff No. 27-33	Add Cd 34
	P 6		023409221-4				
To be completed by Producer				To be completed by contributors AO/Pers.O.			
Contributors Name and Initial 35-62						Union Cd 63-64	Perf. Date 65-70
BIDMEAD CHRISTOPHER H							
To be completed by Producer							

B. APPLICATION BY PRODUCER to be submitted in advance (The producer should also complete section A where applicable)

Del: 20th OCTOBER 1980

Date(s) and Time(s) of rehearsal TBC

Recording as above

Date and Time of TX/Recording TX: Wks 7/8/9/10 1981 Length of Programme 4 x 25' episodes

(a) \*I wish to use the undermentioned submitted material (c) \*I wish to engage the above mentioned member of staff as a performer as it is not practicable to obtain one from outside sources

(b) \*I wish to commission the undermentioned material

Nature of Contribution 4 x 25' scripts

Reason for use of Contribution Intimate knowledge of programme and production requirements

Date(s) and Title(s) of Repeat(s) if known

Length of Contribution

Contributors Designation and Department Script Editor 'Doctor Who', Drama Series/Serials

Address to which Cheque be sent

Signature John Nathan-Turner (Producer)

C. CERTIFICATE BY HEAD OF PRODUCING DEPARTMENT

The inclusion of this contribution is justified on merit, the reason given for using a member of staff instead of an outside contributor is hereby endorsed and I confirm that it satisfies the Corporation's policy requirements as stated in S.1.211 paragraph 2.

Signature Designation Date

John Nathan-Turner, Producer 'Doctor Who'

204 Union House 3667

29th October, 1980

DOCTOR WHO: CHRISTOPHER BIDMEAD

H.Cop

---

Christopher Bidmead delivered his four scripts  
for Logopolis on Saturday, 25th October and  
I hereby accept all four scripts. He is  
currently doing some re-writes.

(John Nathan-Turner)

jj



FROM: Production Unit Manager, "DR. WHO"

rm & bldg.: 203 Union House PABX: 4111/7766 date: 20.9.80

SUBJECT: "DR. WHO" 5V: "LOGOPOLIS" (working title)

Ep. 1: 02340/9221 1 LDL C063W tx wk 7  
Ep. 2: 02340/9222 1 LDL C064P tx wk 8  
Ep. 3: 02340/9223 1 LDL C065J tx wk 9  
Ep. 4: 02340/9224 1 LDL C066D tx wk 10

TO: Peter Grimwade, Pat Greenland, 206 Threshold House  
George Griffiths, Fac. Clerk, 401 Threshold House  
Sue Hardy, " " " " "  
Brian Hodgson, Radiophonic Workshop, Maida Vale,  
Paddy Kingsland " " " "  
Dick Mills, " " " "  
Andi Stroud, Sypher Bookings, 7041 TVC  
Maria Sound Allocations, 4024 TVC  
Tim Bloomfield, FAC, 7041 TVC  
John Howell, Sound Supervisor, 4029 TVC  
Neil Pittaway, FAC, 7041 TVC  
Sam Andrew, " " "  
Betty Stuart, A/Deputy Organiser, 404 Threshold House  
Elizabeth Western, A/OA, 404 Threshold House.

George,  
Herewith the details for the above programme, I would be grateful if you would submit forms as soon as possible and send me copies.

STUDIOS: Thursday, 8th January 1981 TC3 1930-2200  
Friday, 9th January 1981 " 1430-1715  
1930-2200  
  
Thursday, 22nd January 1981 ? 1930-2200  
Friday, 23rd January 1981 1430-1715  
1930-2200  
Saturday, 24th January 1981 1430-1715  
1930-2200

Shibs and roll back and mix throughout +  
tie line to gallery for in-vision time code.

TAPE TO  
TAPE:

4 hours on Tuesday, 27th January. x 2 machines

GALLERY  
ONLY:

Wednesday, 28th January TC6  
1100-2200 rehearse/record with three machines.  
2 machines to have ability to run up in synch,  
one machine to record.  
All three machines to have replay lines to gallery.  
Two play-in machines to have reverse talk back  
to gallery.

cont'd.....



VT EDITS: Thursday, 29th January 1400-2330 3 machines +  
Rod WALDRON  
Friday, 30th January " " " "  
Monday, 2nd February " " " "  
Wednesday, 4th February " " " "  
Saturday, 7th February " " " "

SHIB COPIES: Two shib copies are required of each edited programme, both with identical in-vision time code to master tape.

- Ep. 1 to be made on evening of Friday, 30th January  
(required for review a.m. Sat. 31st Jan)
- ep. 2 to be made on evening of Monday, 2nd February  
(required for review a.m. Tuesday 3rd Feb.)
- Ep. 3 to be made evening Wednesday, 4th January *Feb*  
(required for review a.m. Thursday, 5th January) *Feb*
- Ep. 4 to be made Sunday, 8th January  
(required for review Monday, 9th January)

SHIB  
REVIEWS:

All reviews to take place in room 403 Union House  
1030 onwards. Reviews to be attended by John  
Howell, Dick Mills and Paddy Kingsland.

- ep. 1: Saturday, 31st January,  
Ep. 2: Tuesday, 3rd February  
Ep. 3: Thursday, 5th February  
Ep. 4: Monday, 9th February

DUB TO  
SYMPHER:

- Ep. 1 for Thursday, 12th February (SYMPHER Ep1)  
Ep. 2 " " 19th February (SYMPHER Ep2)  
Ep. 3 " " 26th February (SYMPHER Ep3)  
Ep. 4 " " 5th March. (SYMPHER Ep4)

DUB TO  
MASTER:

- ep. 1: Friday, 13th February (TX sat. 14th Feb.)  
Ep. 2: " 20th February (TX " 21st Feb.)  
Ep. 3: " 27th February (TX " 28th Feb.)  
Ep. 4: " 6th March (TX " 7th March)



(Anji Smith)



## LOGOPOLIS

### CHARACTERS

DOCTOR  
ADRIC  
TEGAN  
NYSSA

THE MASTER  
THE WATCHER (n/s)  
THE MONITOR (not ep 1)

AUNT VANESSA (ep 1 only)  
POLICE INSPECTOR (eps 1 & 2 only)

POLICE (n/s -- eps 1 & 2 only)  
LOGOPOLITIANS (n/s -- eps 2 & 3 only)  
PHAROS TECHNICIAN (n/s -- ep 4 only)  
PHAROS SECURITY GUARDS (n/s -- ep 4 only)

### FILM:

1. The Barnet By-pass
2. Thames dry dock (or equivalent)
3. The Radio Telescope (Cambridge?)
4. The Cloisters (Cambridge?)

If this is over-ambitious, the story might be re-jigged to combine locations 2 & 3, or drop set 2. Barnet By-pass might be faked and shot at Cambridge.

### STUDIO:

LOGOPOLIS: Streets, Main Logic Room, Tardis Arrival area  
(composite set)  
TARDIS CONSOLE ROOM AND CORRIDOR  
MASTER'S TARDIS CONSOLE ROOM (the above set redressed)  
THE CAMBRIDGE COMPUTER ROOM (Main Logic Room redressed)  
LOGOPOLIS AND TRANSMITTING ANTENNA (Model)  
PHAROS ANTENNA (Part of the above model redressed)



LOGOPOLISEpisode 1.

ADRIC finds the DOCTOR pacing moodily around the large "open air effect" ancient Cloisters the DOCTOR calls his "thinking room", apparently deeply troubled. He explains to ADRIC that the previous adventure with the MASTER, whose TARDIS is in full working order, has been an unwelcome reminder of the shortcomings of his own vehicle. To release the outer plasmic shell from the manifestation in which it's become stuck it will be necessary to take precise measurements of a real Police Box (there's one on the Barnet Bypass) and convey those measurements to LOGOPOLIS, the City of Logic, where his old friend The MONITOR will be able to calculate the necessary transformations. LOGOPOLIS is a rather austere place dedicated to Block Transfer Computation, a recherche branch of mathematics concerned with the modelling of space/time events through pure calculation. The DOCTOR restrains himself from airing his knowledge on the fascinating subject, and ducks ADRIC's closer questioning by saying it's highly specialised and of very limited use. But luckily the reconfiguraion of the Tardis is one of those uses.

From the Cloisters we follow the DOCTOR and ADRIC into a corridor whose wall mouldings will be familiar to the viewer. Their arrival at the console, where the time column is in motion, confirms that we are inside the TARDIS.

We learn that the fixing of the Tardis is no mere vanity on the part of the DOCTOR -- he feels that further trials with his ancient enemy the MASTER are imminent, and it's as well to be prepared.

Meanwhile TEGAN is being driven by her aggressive and voluble aunt VANESSA, to London Airport for her first flight in her new job as air stewardess. The car mysteriously stops dead, and as VANESSA tries to repair it TEGAN inspects the quaint old British Police Box on the verge nearby. From across the road, unnoticed by TEGAN and VANESSA, a faint translucent figure watches them.

Inside the Police Box, needless to say, are the DOCTOR and ADRIC, measuring the real Police Box they have materialised around. The DOCTOR then resets the co-ordinates for LOGOPOLIS, tries to operate the TARDIS -- and nothing



happens. "Surely it couldn't be..." mutters the DOCTOR, opening the Police Box door and disappearing inside.

Outside, aunt VANESSA suddenly and mysteriously vanishes. TEGAN tries to operate the Police Box, and finds the door open. She enters, astonished at the sight of the console room and the second Police Box. There is no sign of any occupants.

The DOCTOR is standing in the console room staring at the Police Box and muttering something about multiple imaging when ADRIC follows him in. The DOCTOR operates the dematerialisation lever -- once again nothing happens. "Nothing for it but to try again," says the DOCTOR, opening the Police Box. We follow them through into -- the TARDIS console room once more! "Three console rooms!" exclaims ADRIC. Or perhaps an infinite regression, murmurs the DOCTOR, which is what could happen if a TARDIS materialised inside another TARDIS.

Fearing that the MASTER may have invaded his own vehicle, the DOCTOR presses on inwards through the next Police Box -- and he and ADRIC find themselves out on the Barnet Bypass!

Police are inspecting TEGAN's car, and the DOCTOR and ADRIC are cautioned and arrested. The DOCTOR is shown what they have found: the body of VANESSA in the back seat -- shrunk to the size of a doll!

The WATCHER from across the road slowly dissolves away.



Episode 2

The DOCTOR realises that the killing shows all the hallmarks of the MASTER's handiwork, and it becomes desperately necessary to escape from the inflexible officialdom of POLICE custody. ADRIC displays his unorthodox talents to the full, and the two time travellers duck back into the TARDIS. While the POLICE batter on the door outside, the DOCTOR, knowing the number of TARDIS manifestations, is able to make the calculations necessary to dematerialise the vehicle. The effect as seen from the TARDIS console room is that the second (inner) Police Box dematerialises.

Outside, the POLICE have produced a key, and unlock the Police Box to find an ordinary empty Police Box interior.

In a console room the DOCTOR explains to ADRIC that he dare not head straight for LOGOPOLIS while there is a danger that the MASTER is on board. The DOCTOR intends to flush out THE MASTER by sinking the TARDIS in the sea and opening the doors.

Consequently the DOCTOR materialises the TARDIS by the London docks. But the DOCTOR's plan has gone slightly wrong -- having prepared for a wet exit, ADRIC and the DOCTOR open the doors to find themselves in a dry dock.

ADRIC spots a figure on a gantry overlooking them -- the WATCHER we saw before. The DOCTOR gives chase, thinking this must be the MASTER. But in long shot, from the point of view of ADRIC, who has been told to guard the TARDIS, we see the WATCHER and the DOCTOR meet. When the DOCTOR returns he is serious and silent. ADRIC questions him about the encounter, but the DOCTOR can only enigmatically warn the boy that some enormous trial lies ahead, and that he must be prepared for a great change. ADRIC does gather that the visitor was not the MASTER -- it now seems that danger from that direction is not imminent. But apparently the trip to LOGOPOLIS can no longer be postponed.

Meanwhile in the Cloisters the DOCTOR calls his "thinking room" a puzzled and somewhat frightened TEGAN is inspecting a second TARDIS. She hears a noise from one of the adjoining rooms and rushes in there, frantic for directions to get out of the puzzling place. With a low chuckle, a figure melts back into the shadows. TEGAN rushes down the TARDIS-like corridor while the figure slips into the Police



Box -- which transforms itself into a tree.

The DOCTOR and ADRIC have set the co-ordinates for LOGOPOLIS, and ADRIC is allowed to pull the dematerialisation lever. At this point TEGAN appears. The meeting creates astonishment all round, but once TEGAN has explained how she came to be there, and the DOCTOR has explained... well, made a few reassuring noises about his own presence... TEGAN tells them about the second TARDIS in the cloisters. The three of them rush to investigate -- but of course the Police Box TEGAN expects to find is nowhere to be seen.

The DOCTOR decides that TEGAN may have been imagining things. In any case, it's too late now to turn back -- the co-ordinates are locked on. The DOCTOR questions TEGAN closely about the disappearance of VANESSA, without revealing his own knowledge of her death, and speculates that they may all have been drawn into another of the MASTER's elaborate game-plans.

The three of them arrive on LOGOPOLIS and are warmly greeted by the MONITOR. The houses of LOGOPOLIS are simple open-fronted cells, in each of which sits a LOGOPOLITAN chanting "The Numbers". The narrow winding streets act as whispering galleries, passing the sussuration of encoded information from one end of the City to the other as it is manipulated and developed by the citizens. From above, seen in model shot, the city looks something like a brain, with the streets as the deep involutions. A large parabolic antenna surmounts it all, something the DOCTOR is not quite able to explain to ADRIC.

The MONITOR takes them to the centre of the city, the Main Logic Room, whose layout is vaguely familiar to the DOCTOR. The MONITOR admits that it is modelled around the famous Pharos computer room at Cambridge, for Logopolis maths makes it very easy to shift a copy of any object through time and space and modify it to suit their own purposes. In the same way, the convoluted streets outside are an enlarged and adapted copy of the human central cortex.

The DOCTOR is surprised to hear that Block Transfer Computation has such practical uses. It becomes clear from the DOCTOR's response that his earlier airy claim to an intimate knowledge of the discipline has been something of an exaggeration. ADRIC seems to be following it all rather



more closely than the DOCTOR, who confesses that in these circumstances, with so much else on his plate, he's happy to leave it all to the experts.

Once the computations have been made the DOCTOR enters the TARDIS to feed in the new coding. The other two are made to stay outside, as there is a remote possibility of things going wrong.

While he and TEGAN await the result ADRIC turns to find a familiar figure standing beside him -- NYSSA. She tells ADRIC that she has come at the urgent request of a friend of the DOCTOR's, and understands it has something to do with her search for her father.

The DOCTOR's warning to his two companions proves to have been necessary. On activating the new program the TARDIS begins to shrink. Behind the gathering of horrified onlookers we see from a distance the figure of the WATCHER. We recognise, too, a low chuckle from a nearby tree.

## Episode 3

As the TARDIS approaches vanishing point the MONITOR, helped by ADRIC and the two GIRLS, rushes it to the Main Logic Room and initiates an urgent chain of recalculation, while running tapes that replay the original whispering. During this ADRIC, as a mathematician, presses the MONITOR with questions about the general activity of LOGOPOLIS. Why are the Logopolitans not using a computer? Block Transfer calculations will not run on computers, replies the MONITOR -- the computations themselves affect the hardware, and only the human brain is immune. But what is behind this intense all-consuming dedication of the Logopolitans -- they seem to be under some huge threat that keeps them so hard at work? The MONITOR is very reticent, arousing ADRIC's suspicion: Is this another sort of slavery? The MONITOR brushes ADRIC off by saying simply that the Logopolitans are dedicated to their work -- it is their talent and their passion.

The MONITOR discovers the "bug" in the computations: a new and alien voice has been joining in the whispers, ensuring spurious results. ADRIC and NYSSA leave TEGAN to supervise the restitution of the DOCTOR and go to investigate. After the hot pursuit of a shadowy figure NYSSA becomes separated from ADRIC. At the end of one street she recognises someone she thinks is her father, and rushes to embrace him. But the man is strangely cold, and looks older. He persuades her that he has become caught up in a mission of tremendous importance, but that now she is here with him on Logopolis she can help him. He gives her a communications device to wear on her wrist, so that she can stay in touch with him, and vanishes again.

Meanwhile TEGAN helps the MONITOR feed the recomputed figures to the DOCTOR via the now almost microscopic viewing screen; and from the console room inside the TARDIS we see the DOCTOR gratefully reading the (to him) huge digits and entering them into the console.

ADRIC catches up with NYSSA and warns her that the man she met was the MASTER, who has been sabotaging the calculations. NYSSA shows him the bracelet, and finds she can't take it off. What is worse, the hand wearing the bracelet now seems to have a life of its own, and is trying to strangle ADRIC.

Restored, the DOCTOR hurries out into the Logopolitan



streets to find an almost lifeless ADRIC still valiently trying to remove the bracelet. The DOCTOR rescues him with the sonic screwdriver and disposes of the bracelet, which however continues to pursue them with a spectacular display of laser gunnery. Together the DOCTOR and ADRIC quickly calculate the rather elementary strategy the bracelet is using to home in on them and managed to manoevre it to its own destruction.

ADRIC tries to interest the DOCTOR in his suspicions that the MONITOR is concealing something. But the DOCTOR is puzzling about something else: the device was really no more than a toy... a diversion! Of course! The MASTER is up to something under cover of the distraction.

Rushing back through the maze of streets to the Main Logic Room they notice another mystery -- the whispering is fading away, and now many of the cells that line the winding streets are empty -- one by one the Logopolitans are disappearing.

The DOCTOR, ADRIC and NYSSA get back to find that the MASTER has gained control of the Main Logic Room. And he is holding the MONITOR and TEGAN prisoner. A piece of electronic apparatus he has attached to the central control is transmitting a blanket of silence throughout the Logopolitan streets, completely disrupting the activity of the City.

But the MASTER is astonished at the extent of the disruption and flatly refuses to believe that the Logopolitans are actually vanishing -- that is no part of his plan. The MONITOR is distraught almost to speechlessness, but pressed for an explanation, is forced by the new circumstances to reveal that these local disruptions of causality are only the first stage of a dreadful unravelling: for the LOGOPOLITAN mission is more than purely academic -- what they are engaged in is the salvation of the universe.

In fact the universe long ago passed the point of normal Heat Death as predicted by the Second Law of Thermodynamics, and its life has only been extended by the Block Transfer Computations of the Logopolitans. The Second Law states succinctly that "Entropy increases", or as the DOCTOR explains, "The more you organize, the more things get slowly more unmanageable". The law applies to closed systems only, and the Logopolitans' temporising solution has been to



open up the system of the universe by the creation of occasional CVE's. Holding these CVE's open has for many centuries been almost the exclusive secret and sole work of the dedicated Logopolitans, while their Research Team, headed by the MONITOR himself, tries to discover a way of establishing a permanent equilibrium.

As the MONITOR speaks the MASTER and the DOCTOR both realise the consequences of the MASTER's interference -- the universe itself is in danger of final dissolution.

Together the DOCTOR and his deadly enemy go out into the Logopolitan streets, which are now completely deserted and showing evidence of physical deterioration. The MASTER understands that he cannot win; the pair of them have to go into an uneasy partnership. ADRIC, NYSSA and TEGAN, watching from a distance, see the DOCTOR and the MASTER gravely shake hands.

Unobserved behind the group of companions hovers the vague outline of the partially materialised WATCHER.



## Episode 4

Turning round, NYSSA recognises the mysterious figure who collected her from Traken. The companions now follow the distantly beckoning WATCHER back to the TARDIS, at the urging of the DOCTOR, who explains that he can no longer offer them protection now that he is in league with the MASTER.

But at the last moment TEGAN steps out of the TARDIS, refusing to go. It's not that she's devoted to the DOCTOR, just that he has personally guaranteed getting her back to London Airport in time for her flight, and she's going to stick with him to make sure he keeps his word.

Now that even the substance of the City has begun to become patchy, evacuation is necessary. But the DOCTOR and the MASTER have a hard time persuading the MONITOR of this; like a captain refusing to leave his ship, the MONITOR has stayed at his console in a desperate last effort to conclude the Research work that might stabilise the CVE's. But even the substance of the console begins to break up, so that he is not able to run the trial of the final program that might just do the trick.

While TEGAN is shouting at the MONITOR to get him to budge, the ancient worthy himself succumbs to the local collapse of causality... and vanishes. Desperate to save his own skin, the MASTER runs for his TARDIS. TEGAN now rounds on the DOCTOR, telling him not to dither, but to get after the MASTER or they'll be marooned. But the DOCTOR is studying what remains of the console -- pondering.

Suddenly he begins to tear it apart.

Meanwhile the MASTER is running up and down the rapidly disintegrating streets of Logopolis, dodging falling structures, trying to find his Tardis. Finally he comes to a white fluted column which he recognises with relief. He is about to open it with his key when it collapses on him, pinioning him to the ground.

Back at what remains of the Main Logic Room the DOCTOR has disembowelled the consol and is finishing extracting the core memory, explaining to TEGAN that he might just be able to reconstruct the MONITOR's final program, if only they can get to Earth, where he knows where to find the right



hardware to run it.

Looking around the streets for a way out they come upon the imprisoned MASTER, who on being released reaffirms the partnership. As proof of his goodwill he transports them to Earth in his TARDIS.

The DOCTOR's destination is the Pharos computer room. With enviable precision the MASTER is able to land his Tardis spot on target, the subdued sound of materialisation barely rising above the humming of the cooling fans and the keyboard clack of the engineer who constitutes the night shift. After a brief debate with the MASTER whether to declare themselves to the engineer and waste time explaining what they're up to, or pre-empt any objections by more direct means, the DOCTOR consents to use of the MASTER's stun ray.

Together the DOCTOR and the MASTER begin to work through the night to install the core memory in the computer.

Meanwhile, in the Tardis console room, ADRIC and NYSSA are puzzling about their new guardian. He seems so like the DOCTOR in many ways. But so solomn, as if he carried all the troubles of the world on his shoulders. Together they go looking for him, and we follow them through to the DOCTOR's "Thinking Room" -- the apparently open air cloisters where we first saw the DOCTOR pacing and pondering. And there he is, the WATCHER, seen on the far side of the quad, pacing and pondering in an identical way.

TEGAN re-enters the computer room to warn the DOCTOR and the MASTER that morning has broken and life is beginning to stir outside. But the program is now ready to run. It remains to be seen whether the MONITOR's legacy will do the trick and prevent the imminent heat death of the universe.

The DOCTOR's Tardis materialises discreetly somewhere near the parabolic array of the Pharos transmitter. ADRIC and NYSSA have been consulting the Tardis memory banks about it, and we gather from their conversation that the Pharos complex has been developed to send signals out into deep space inviting contact from alien intelligences.

It appears that ADRIC and NYSSA have a specific brief from the WATCHER, which they are about to put into effect. As they slip out of the Tardis and disappear into the Pharos



complex we see the distant figure of the WATCHER appearing at the Tardis door to watch them go.

In the computer room the program is running and the DOCTOR, the MASTER and TEGAN move out into the corridor, aiming to get across the open ground outside to the the control room of the parabolic antenna so that they can beam the program towards the nearest CVE. But the security guards are onto them, and after a chase have them cornered and are closing in.

But at that moment ADRIC and NYSSA carry out their plan and create a classic diversion by presenting themselves to the Pharos authorities as samples of the authentic alien beings the project has been scanning for. At the same time TEGAN comes forwards, telling the guards not to be so stupid -- the DOCTOR is trying to save the universe!

The DOCTOR and the MASTER run to the control room, and as the entire Pharos security force closes around ADRIC, NYSSA and TEGAN we see the parabolic antenna begin to turn.

Inside the control room the MASTER is monitoring the transmission of the program. It works! The CVE is stabilising. Time for the DOCTOR to go and explain the presence of his friends to the authorities. But the MASTER now knows enough about the process to interrupt it -- a touch of a button could destroy everything. This was his intention all along -- to hold all the intelligences of the universe to ransom. And he is in the right place to relay the message. Indeed, he has prepared for it, and he produces a cassette, which he slips into the console.

The DOCTOR is horrified at this table-turning, and at having been used in this way. The MASTER threatens the DOCTOR, who runs outside onto the walkway that leads to the parabolic face of the antenna. As the cassette begins to relay its message the MASTER follows him, aware that the DOCTOR is planning to interrupt the message in some way.

TEGAN, NYSSA and ADRIC are being marched into the building when all eyes look up to see the struggle on the parapet. The DOCTOR is tugging at the high voltage cable and the MASTER is trying to pull him away from it. The cable comes away in a flurry of sparks, which throws the MASTER across the walkway and into the arms of the advancing security men. The still sparking broken cable now leads over the parapet,

and looking down we see the DOCTOR as a crumbled heap on the ground below.

ADRIC, NYSSA and TEGAN run to him, but he turns feebly and motions to them to stay back. It is the end, but happily the moment has been prepared for this time. The translucent WATCHER, his features vague in the shadows, stands behind him. The DOCTOR reaches up a hand to him.

As the onlookers watch in amazement we see the MASTER take the opportunity to slip into his fluted column of a Tardis. It dematerialises.

And the familiar face of the DOCTOR is dematerialising too. The figure behind the DOCTOR steps in towards him. Their edges merge into a blur as we run the theme music and credits.

chb 1 Oct 80



From: Assistant to Peter Grimwade, Director "Dr Who" 5V

Room No. & Building: 206 Threshold House

Tel. 2289/6  
Ext.:

date: 28th October 1980

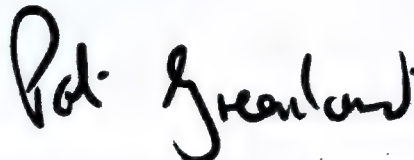
Subject: PLANNING MEETING 5V "LOGOPOLIS"

To: John Nathan-Turner  
Anji Smith  
June Hudson  
Dorka Nieradzick  
Malcolm Thornton  
John Horton  
Dave Chapman  
Henry Barber  
Errol Ryan

I enclose scripts for "LOGOPOLIS".

There will be a preliminary planning meeting on Wednesday 12th November at 10.30 in Room 206 Threshold House.

I do hope this is convenient, and look forward to meeting you next week.



(Pat Greenland)

Peter Grimwade, Director 'Dr Who' 5V 'Logopolis'

206 Threshold H.

2289/6

30th October 1980

VISUAL EFFECTS series 5V

John Brace

Dear John,

I am sorry that your commitments prevent us from working together again on the new 'Dr Who' story. However, you are obviously a very popular gentleman working on a wonderful project for somebody else. I hope we can work together again in the future.

(Peter Grimwade)



**From:** General Casting Assistant, Artists' Contracts Department, Television

Room No. &  
Building: S.506 Sulgrave House

Tel.  
Ext.: 2226

date: 31st October, 1980

**Subject:** CASTING SUGGESTIONS

**To:** Peter Grimwade - for "Dr. Who".

Here are a few names that might be worth considering  
for "Aunt Vanessa"

Hope this helps.

A handwritten signature in blue ink, appearing to read 'Jenkins', with a stylized flourish at the end.

(Mrs. Jennifer Jenkins)

SOME AUSTRALIAN/NEW ZEALAND ACTRESSES

Spotlight Page  
1979/80

DOROTHY ALISON

Bright middle aged dykey look. Promising (Age 38) 10

JUDITH ARTHY

Young

24

BARBARA EWING

Too young

241

MAGGIE FITZGIBBON

~~T too young~~

258

DARLENE JOHNSON

Too young

403

ANDONIA KATSAROS

Too young

609

BARBARA LAURENSEN

40's? L.M.

ugly Linda Maynard

734 4192 950

NICOLETTE MCKENZIE

Too young

1007

BARBARA MORTON

See her

1081

MADGE RYAN

Opport suggestion her

1204

Wait to see script.

(Mrs. Jennifer Jenkins)  
General Casting Assistant,  
Artists' Contracts Department, Television.

31/10/80



Strand/Series Title <b>DOCTOR WHO 5V</b>				<b>REHEARSAL ROOM BOOKING</b>			
Programme Title <b>'LOGOPOLIS'</b>				Distribution		Denotes Recipient	
Episode/Sub. Title <b>1-4</b>				To:-		Room No. and Building	
Project Number <b>02340/922104</b>				Studio Bookings		<b>4047 T.C.</b>	
Prod. Costing Wk(s)		Channel <b>1</b>					
Programme Identificat'n Number		Studio					
Production date(s) <b>8 &amp; 9 Jan 81 22, 23, 24 Jan 81</b>		Week(s) <b>1 3/4</b>		Producer <b>204 Union Ho</b>		* <b>②</b>	
				Director <b>c/o 204 Union Ho</b>		* <b>①</b>	
				Sup. (Reh. Props) <b>Victoria Rd, N. Acton</b>		<b>①</b>	
Filming/O.B. date(s) <b>Dec 15 - 19 80</b>		Week(s) <b>51</b>					
		Room No. / Building		Tel. Extn.		Department	
Producer <b>John Nathan-Turner</b>		<b>204 Union Ho</b>		<b>3667</b>		<b>S/S</b>	
Director <b>Peter Grimwade</b>		<b>"</b>		<b>"</b>		<b>"</b>	
Designer						File Copy	
						<b>1</b>	
						Date	
						*	

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs:  
One of these two copies, signed by the Producer, will be returned to Studio Bookings:

(PART 2)  
(PART 3)

PART 1 Mark-up date(s): **28th December, 1980**

First reh. date: **29.12.80** Last reh. date: **21.1.81**

Details of Saturday afternoons or Sundays if required (state dates and times):

**Saturdays required**

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, minors in cast, etc.):

**Large room preferred owing to large, composite sets (at Television Rehearsal Rooms, Acton, please)**

Signed

*Clare Lodge*

Date

**10.10.80**

PART 2 The following rehearsal facilities have been booked for this production

Room **501, North Acton**

Total no. of days **25** at **£87 per day**

TOTAL INTERNAL COST **£2,175**

Facility Code **J 30**

Signed

*M.L. Shaw*

Date

**12th December 1980**

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M. Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking

Signed

*James*

Date

**15.12.80**

Dear John (+ Chris),

I like 'Logopshir' very much. I like the concepts + the way it's written. It's intriguing, well structured + the dialogue is very good indeed.

But I suggest you look first at P 4 of my notes. All the other points are of greater or lesser importance, but easily righted. The General Note is of sterner stuff!

All the best,

Barny



# \*Notes on "Logopolis"

Ep. 1

URGENT FOR JUNE.

P.9. ✓ Graeme's point. Let's do a note over actually happens (i.e. change to 'fasten seatbelts' or whatever).  
✓ Pedantic, I know, but...

P.10/30 I had the impression that any surviving real Police Boxes were a long way from London. So 'my first day' + 'a lift to the airport' doesn't match the reference to Heathrow later. Or is my impression nonsense? The fans will know.

P.32. G's point I see ~~no~~ no reason why the Doctor shouldn't use metres. He's been on Earth enough. But to please G, we could just leave the unit used out + say the figures. — children told to state the units.  
"don't drive."

P.54. ✓ The first Tom Baker story featured 'Bessie' the little yellow car the Jon Pertwee incarnation drove all over the place.

Ep. 2.

1. TK 1. → The Doctor has done nothing he could be charged with (p.1) or arrested for (p.4). I really think we should keep it all as realistic as possible. They would put a lot of pressure on him to 'come down to the station to answer a few questions' or 'to make a statement', but they'd be in a dead trouble with the Super if they went around arresting innocent citizens.

12. ✓ TK 4. We shouldn't see the Inspector actually put the key into the lock until TK 5. ~~in~~ A lot of people will

remember the very distinctive shape of the TARDIS key which the Doctor used to wear <sup>as</sup> ~~like~~ a pendant

P.41. The Doctor is always dipping into the future - then becomes the present. What he should say, surely is 'I have dipped ~~it~~ into our future', which is subtly different.

P.56. Presumably the 'Corinthian' pillar 'won't be the only one we see on Logopolis - or it'll be as noticeable as a Police Box.

P.64/67 Tegan's last speech in 64 doesn't match what she says in her last speech on 67.

P.69/70. We actually had 2 smaller versions of the TARDIS for a similar shrinking once Vis FX may have them tucked away. (Shrinking things on CSO is very dicey, though it can be done - base is ~~at~~ apt to wander instead of staying attached to the floor.)

✓ Ep. 3.

P.34. 'So they can't talk at all?' They can't be driven by individual needs, but they ~~can~~ have them. Not to talk (as they're clearly not telepaths) would make survival just about impossible in the environment we've seen. It doesn't seem plausible. Anyway, the Monitor can speak.

P.36/37. I agree with Ericcine. Surely Tegan should be upset + be comforted by the Doctor.



P.50. Doctor's last speech. How does he know what the ~~Doctor's~~ Monitor's said? He's only just come in.

P.51. I hate the line: 'But his body remains useful' immediately after 'Tremas is dead'. It turns the Master into a Zombie, or an 'undead'. There may be a place for walking corpses but I don't think it's in 'Doctor Who' — at least, not in a semi-regular. It's too nasty. I suggest that 'But he has served his purpose. Without him I could not have conquered Logopolis', keeps the mechanism of the transfer ambiguous (!) + isn't so UKKY.

Episode 4

See General Note.

30/31. Graeme's point. I agree. Equally, if the Doctor has been in the habit of fracturing people's skulls, he's developed it since 1955. He just doesn't behave like this, surely. This is a serious point. Though the Doctor may be free of conventional conditions his behaviour has always been based on the real morality of love for all creatures. In my experience he would never slug or kill another creature except self defence (or defence of a victim being attacked). The end of the Universe is no excuse! (cf. the morality of nuclear weapons).

CONTINUED

~~OVER~~

Cont. The Doctor used to know a Venusian Karate. Knowing the correct pressure points, ~~a finger~~ he could, with a finger, render anybody safely + painlessly unconscious. Very useful.

### GENERAL NOTE

There is something seriously wrong with the science of the last episode.

Let me summarise my view of what the basic theme is all about.

Entropy is the inevitable tendency of all energy systems to pass from a high grade position to a lower. So a high (concentrated) heat will eventually become a low (diffused) heat. This can apparently be temporarily reversed, but in any such reversal there ~~is~~ cannot be 100% efficiency. The percentage loss ~~is~~ contributes to the entropy of the entire Universe. This of course applies to every energy system, whether it is a lifeform, a sun or a supernova.

In orthodox science the total entropy of the Universe is merely the sum of all the little entropies. Chris seems to suggest (and I like the concept) that all are interconnected and that the sum can reach a point of "catastrophe" + all the systems suddenly collapse. The Universe having reached this point (nearly) the Logopolitans stepped in with their creative maths + have held the structure more or less stable ever since. Now ~~is~~ the collapse starts once more, ~~as the~~ because of the Master.



So far so good. And Logopolitan science obviously knows more than we do about 'action at a distance'.

There are a number of snags. I gather that the one about the radio message to the ~~the~~ peoples of the Universe has already been pointed out. Nevertheless, I'll reiterate it as it leads on to the others.

Radio waves, travelling at 186,000 miles per second, would take 4 years to reach the nearest star (+ another 4 years to come back with the ~~per~~ answer of the locals). And that's the nearest. The stars the other side of our own galaxy couldn't hear the message for some 100,000 years. And as for the other millions of galaxies, it would take millions of years for them to react.

Now, the point is (+ it's not just a principle of the Special Theory of Relativity, but its very foundation) that nothing in this space-time continuum (i.e. our Universe) can travel faster than light. Not even entropy. If the "catastrophe" starts at Logopolis, then just as the Master's message would take an age or two to get anywhere, so would the entropy collapse. It just could not go racing across the sky, wiping out whole clusters of stars in a few hours. (And even if it could, Adric + Nyssa could never see it happening. Every schoolchild knows that we are looking at the stars as they were in the distant past — again, the speed of light.)

Again, the use of radiowaves through an orbit dish antenna, to open the CVE is nonsense for the same reason. Even if the Logopolitans could do it locally, it would take at least 4 years (and that Logopolis is a planet of the nearest star) for the Doctor's aimed programme to reach the CVE near Logopolis + another 4 years for him to get the result on his VDU (+ of course longer if Logopolis is further away).

~~Also~~ The only way out of this that I can see is for it to be established that, just as the Logopolitans' effect on the Universe operates outside the normal dimensions of the space-time continuum (just as the TARDIS does), so ~~the~~ do interconnections of entropy. (you can visualise them forming a shell, a network, outside time + space, ~~in~~ in the No-time, no-space, where the TARDIS travels long distances or ~~it~~ into the future). Then the CVE's ~~would~~ might be seen as holes in the network preventing the spread of 'catastrophe'..

Similarly, we'll have to make it clear that the Logopolitans' use of radiowaves (+ the Doctor's, a consequence) is very unlike ours. Their programme must somehow bend space (warp it) (or go outside it ~~as~~ in the same way their 'structure control' does), so that the waves are not limited by the speed of light. (But no ~~the~~ way, no matter what we do, can we have Adric + Nyssa seeing it all happen. Not without such an elaborate explanation that it ~~too~~ would be sledgehammer/hot iron.)

It ~~may~~ may be that Chris had



Something of this sort in his mind. If so, it does not appear anywhere in the script.

It can't be a matter of dramatic licence. We have a very large proportion of your audience jumping on you from a great height.

A smaller point: at the end, it would seem that the Doctor pulls out the cable which is keeping (a) the radio signal going (b) the CUF in existence (c) the Universe from collapsing. And nobody puts it back. So, as the Monitor establishes that the programme had to be run constantly to work, it looks as if we'd better cancel next season. ~~the show~~  
~~the show goes on~~ And any other plans.



Strand/Series Title		DR. WHO		ARTIST'S (CONTRIBUTORS) REQUISITION			
Programme Title				Distribution		Denotes Recipient <input checked="" type="checkbox"/>	
Episode/Sub. Title		LOGOPOLIS		To:		Room No. and Building <input checked="" type="checkbox"/>	
Project Number		02340/9221-4		Contracts Asst.:		S.H. * 1	
Programme Identificat'n Number		Studio		Nansi Davis		S310 S.H.	
Production date(s)		8th, 9th, 22nd, 23rd, 24th Jan. 1981		Week(s)		3	
Filming/O.B. date(s)		15th-19th Dec. 1980		Week(s)		51	
Producer		John Nathan-Turner		Room No. / Building		204 Union	
Director		Peter Grimwade		Tel. Extn.		3667	
Designer				Department		Series/Serials	
				File Copy		1	
				Date		5.11.80 *	

RECORDING TIMES	PROGRAMME DURATION	ALLOCATION FOR ARTISTS	£ 7,525 per episode
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### REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

Rehearsals 29th Dec to 7th January (with Jan 1st as a day off) Acton  
 " 12th Jan to 21st January. Acton

STUDIOS 8th, 9th, 22nd, 23rd, 24th January

### FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

FILMING between 15th - 19th December

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
TOM BAKER		THE DOCTOR	Principles rec days ep 1 9th Jan ep 2 22nd Jan ep3 23rd Jan ep4 24th Jan + 3 days filming during week 51
MATTHEW WATERHOUSE		ADRIC	Principle rec. days ep1 9th Jan ep2 22nd Jan ep3 23rd Jan ep4 24th Jan + 3 days filming during week 51
ANTHONY AINLEY		THE MASTER	Voice over Film Epl voice over ep2  Principle rec days ep3 9th January ep4 22nd Jan ep2 23rd Jan ep1 24th Jan. + 2 days filming in week 51.

Signature of Producer/Director .....



Strand/Series Title	DR. WHO		ARTISTS (CONTRIBUTORS) REQUISITION (continued)	
Programme Title			Page No.	2
Episode/Sub. Title	LOGOPOLIS			
Project Number	02340/9221-4			
Programme Identificat'n Number				

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT. ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre- recordings for any individual artist vary from the above schedule on the first sheet)
JANET FIELDING		TEGAN	Principle rec days ep1 9th Jan ep2 22nd Jan ep3 23rd Jan ep4 24th Jan  + 3 days filming in week 51 (11 days total)
SARAH SUTTON		NYSSA  N.B. (Option to be taken up after 10th November) after studio rec of 5T	Principle rec. days  Ep2 9th Jan Ep3 22nd Jan ep4 23rd Jan  + 1 days filming in week 51  (3 EPISODES) TOTAL
		THE MONITOR	Studio only  Reh period from 12th January - 24th January.  Principle rec. days Ep2 22nd Jan ep3 23rd Jan ep4 24th Jan  (3 EPISODES) TOTAL
TOM GEORGESON		POLICE DETECTIVE	Film Only  (2 days within 15th-19th December)  2 Episodes
Dolore whitehead		AUNT VANESSA	Film Only  (1 days within 15th-19th Dec. 1 Episode  Signature of Producer/Director: .....

Strand/Series Title	DR. WHO		ARTISTS (CONTRIBUTORS) REQUISITION (continued)	
Programme Title				
Episode/Sub. Title	LOGOPOLIS		Page No.	3 *
Project Number	02340/9221-4			
Programme Identificat'n Number				

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT. ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre- recordings for any individual artist vary from the above schedule on the first sheet)
		SECURITY GUARD	Film Only  (1 days filming between 15th- 19th December)  1 Episode (Ep4)
Adrian Gibbs		THE WATCHER  (Not to be credited in end Titles or billed in Radio Times)  NO WORDS	4 Episodes  (3 days filming during week 51)  Please book up to 24th January  actual dates required to be discussed
PETER DAVISON		THE NEW DOCTOR  (TO BE DISCUSSED WITH JOHN NATHAN TURNER WHETHER CHARGED TO NEW SERIES ETC.	(1 days filming)  week 51  to be discussed may be moved to studio

Signature of Producer/Director: \_\_\_\_\_



(Tel 04777 339)

Ex2289/6

7th November 1980

Jodrell Bank,  
Macclesfield,  
Cheshire,  
SK11 9DL

Dear Mr.

Thank you so much for your assistance yesterday over our visit to Jodrell Bank for "Dr Who". It was most kind of you to spare so much time with us. Peter found it very useful indeed as did our designer, Malcolm.

As we mentioned there is a great probability that in December we would like to shoot some establishing shots at Jodrell Bank of the telescope dish. The most likely date from our point of view would be Friday 19th December, and would involve three people. I will telephone you nearer the time with our exact details.

Very many thanks once again.

Yours sincerely,

(Margot Hayhoe)

Strand/Series Title		DR. WHO		<b>COSTUME AND MAKE-UP PLOT</b>			
Programme Title				Distribution		Denotes Recipient	
Episode/Sub. Title		LOGOPOLIS		To:—		Room No. and Building	
Project Number		02340/9221-4		Costume Designer:		*	
Programme Identificat'n Number		Studio		Make-up Artist:		*	
Production date(s)		8th, 9th, 22nd, 23rd, 24th Jan. 1981		Make-up Organiser		E. 119 T.C.	
Filming/O.B. date(s)		15th-19th Dec. 1980		Costume Services Mgr.		3015 T.C.	
				Thro:- Costume Alloc. Org.		3011 T.C.	
				To:- Wardrobe Master/Mistress		3079 T.C.	
Producer		John Nathan-Turner		Room No. / Building		Tel. Extn.	
Director		Peter Grimwade		204 Union		3667	
Designer				206 Thres.		2289	
				Department		Series/Serials	
						File Copy	
						Date	
						7.11.80	

REHEARSAL ROOM ADDRESS		REHEARSAL ROOM TEL. NO.		1ST OUTSIDE REHEARSAL	
PERIOD		P.B.E. COSTUME:		MAKE-UP:	
PRESENT		COST ALLOCATION: £		£ 500	
PLOT FOR STUDIO or FILMING: IF FILMING, GIVE DATE:		FILMING week 51		STUDIO: 8.9.22.23.	
ARTIST - Tel.No.		CHARACTER		COSTUME DETAILS	
TOM BAKER		THE DOCTOR (Film & Studio)		regular costume from stock	
MATTHEW WATERHOUSE		ADRIC (Film & Studio)		regular costume from stock	
ANTHONY AINLEY		THE MASTER <del>XXXXXXXXXX</del> (Film & Studio)		costume from 5T from stock	
JANET FIELDING		TEGAN (Film & Studio)		Air hostess uniform (to be made)	
DOLORE WHITEMAN		AUNT VANESSA (FILM ONLY)		(to be made)	
TOM GEORGE		POLICE DETECTIVE INSPECTOR (FILM ONLY)		from stock. or hire Uniform	
		SECURITY GUARD (FILM ONLY)		Uniform from stock or hire	



Strand/Series Title	DR. WHO		COSTUME AND MAKE-UP PLOT (Continued)	
Programme Title			Page No.	2
Episode/ Sub. Title	LOGOPOLIS			
Project Number	02340/9221-4			
Programme Identificat'n Number				

ARTIST — Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
RONALD GIBBS	WATCHER (Film & Studio)	<del>XXXXXXXXXXXX</del> (to be made) as discussed The Doctor's waistcoat & breeches.	to be discussed
SARAH JUTTON	NYSSA (STUDIO ONLY)	(costume from 5T) from Stock	(as before 5T)
	THE MONITOR (STUDIO ONLY)	(to be made)	to be discussed
PETER DAVISON	THE NEW DOCTOR	to be discussed	"
	<u>NON SPEAKING</u> <u>FILM</u> 3 POLICE OFFICERS	Police constable uniforms (3) (stock) or hire	Present day
4 security guard	<del>2 SECURITY GUARDS</del>	Security Guard Uniforms (2) (stock) or hire	Present day
	<del>XXXXX</del> <del>3 WORKMEN</del>	<del>(from stock)</del>	Present day

Strand/Series Title	DR. WHO		COSTUME AND MAKE-UP PLOT (Continued)	
Programme Title			Page No.	3 *
Episode/Sub. Title	LOGOPOLIS			
Project Number	02340/9221-4			
Programme Identificat'n Number				

ARTIST — Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
	<u>NEW SPEAKING</u>  PHAROS TECHNICIAN	<u>STUDIO</u>  <del>white overalls</del> (2 Lab coats) from stock	Present day
	LOGOPOLITANS (15)	To be discussed	to be discussed



Head of Series/Serials, Drama, Television

406 Thres.

2234/6

11th November 1980

DR. WHO SERIAL 5V: LOGOPOLIS

Barry Letts/ John Nathan-Turner

Some thoughts:

Ep. 1 P. 1

Surely 'safety on this flight' must be mentioned before take-off. Pedantic, I know, but ....

The Tardis exterior was only based on a police box by mistake originally.

Tape measure not imperial or metric, I hope.

Not metres surely. In Gallifrey or Logopolis they would have something unique I mean.

Watch that the shrunken dolls are life-like, i.e. not wizened devil dolls. Dr. Cyclops film terrified me!

A bit casual about the death of an ant.

Stun gun: a rather crude violent joke. I'd rather see him 'stunned'.

GRAEME Mc DONALD

(Graeme McDonald)

Dear John

Here are some  
very rough sketches of what  
I think might work for an  
air hostess.

The idea of black &  
white with a touch of  
vivid colour appeals to me.

I am at present on leave  
so haven't had much  
opportunity to investigate —  
I will be returning from Devon  
next week — New lady looks

SUPER!

Love

June.

---

9 drawings ref 11.11.80



Ex 2289/8

11th November 1980

Hywel Bennett Esq.,

Dear Hywel,

I enclose scripts of "DR WHO" 'Logopolis' and would like you to ~~read~~ at the part of the Monitor (Eps. 2,3,4)

It is slightly more *ascelid* a role than you played when we last worked together on 'Tinker Tailer' but I think you could make the character very interesting.

I look forward to hearing from you.

Best wishes

(Peter Grimwade)  
Director  
"Dr. Who"

P.S. I very much enjoyed "Shelley"

Ex: 2289

17th November 1980

Nigel Stock Esq.,  
c/o Lyric Theatre.

Dear Nigel,

Enclosed the scripts of 'Logopolis'.  
I will be most grateful if you would consider  
the part of the Monitor.

All 3 episodes will be recorded during  
the one studio/Rehearsal period from 12th Jan  
to 24th Jan.

I look forward to hearing from you soon.

Best wishes,

(Peter Grimwade)  
Director,  
"Dr. Who"

P.S. The Monitor does not appear in Episode One,  
but I enclose it purely for your interest.



Strand/Series Title	DR. WHO			<b>GRAPHICS/GRAPHICS CONTRACT</b>			
Programme Title				Distribution		Denotes Recipient	
Episode/Sub. Title	LOGOPOLIS			To: - IAN HEWITT		Room No. and Building	
Project Number	02340/9221-4	Prod. Costing Wk(s)		Channel	Graphic Organiser	213 Sc. Blk. TC.	
Programme Identificat'n Number					Floor Manager	4023 TC.	
					Scenery Manager	102 Sc. Blk. TC.	
Production date(s)	8th, 9th, 22nd, 23rd, 24th Jan. 1981	Week(s)	1	3	QUOTE	f	
Filming/O.B. date(s)	15th-19th Dec. 1980	Week(s)	51		ACCEPTED		
Producer	John Nathan-Turner	Room No. / Building	204 Union	Tel. Extn.	3667	Department	
Director	Peter Grimwade		206 Thres.		2289	Series	
Designer						Serials	
						File Copy	
						Date Sent	19.11.80



Three copies of each set of these forms will be used as the Contract.

Date Required  
8.1.80

Date Received

(Studio TC3)

COMPUTER GRAPHICS PICTURE OF TARDIS (BLUE) EXTERIOR SLOWLY TRANSFORMING INTO EGYPTIAN PYRAMID (YELLOW), DOOR APPEARS THEN OPENS.

PICTURE REVERTS TO POLICE BOX SHAPE.

(As discussed with Ian Hewitt)

**From:** Margot Hayhoe, Production Manager, Dr Who 5V  
**Room No. & Building:** 206 Thres. H. **Tel. Ext.:** 2289/6 **date:** 20.11.80  
**Subject:** "DR WHO" 5V: FILMING AT CROWSLEY PARK  
**To:** C.M. Nairn, E.I.C. Caversham CC Gordon Pearson

This is to confirm that we would like to use Crowsley Park as a film location for a sequence in "Dr. Who" on Thursday 18th December to represent part of a radio telescope enclosure called in our story "The Pharos Enclosure".

The sequence involves 5 actors and about 4 extras and we would like, if possible, to erect a 'security' barrier and some signs saying probably 'Pharos project' 'Security passes must be shown'.

We would also need to bring the Tardis police box to the site.

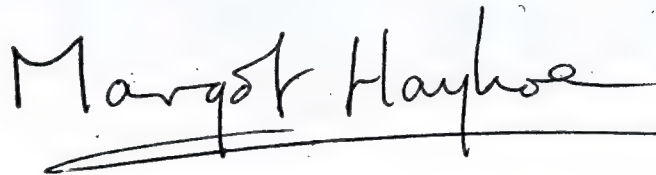
Obviously we would not stop any of the normal activity at Crowsley and would be guided by the shift supervisor at all times.

If the weather is really bad, would there be any possibility of putting the camera inside the building to shoot through the window? The poor actors would just get wet!

We would arrive from approx 08.00 and leave at about 16.30.

I shall telephone you to check all these points shortly.

Thank you so much for all your help over this project.

A handwritten signature in dark ink, reading "Margot Hayhoe". The signature is fluid and cursive, with a long horizontal line extending from the end of the name.

(Margot Hayhoe)



**From:**

John Nathan-Turner, Producer 'Doctor Who'

Room No. 8  
Building:

204 Union House

Tel. 3667  
Ext.:

date: 24th November, 1980

**Subject:**REVISED SCHEDULE: WEEK 51**To:**John Black  
Peter Grimwade  
Alan Wareing  
Margot Hayhoe  
Lynn Richards  
Val McCrimmon  
Jean Davies  
Pat Greenlandc.c.: H.S.S.D.Tel.  
Manager S.S.D.Tel.  
Anji Smith  
Chris Bidmead  
Graham Richmond  
Jeanette Wright

I enclose the details of revised activity  
in week 51 as agreed:-

SUNDAY 14TH DECEMBER	RECAP REHEARSAL	5T	DIR. J BLACK
MONDAY 15TH DECEMBER	FILM REHEARSAL	5V	DIR. P GRIMWAD
TUESDAY 16TH DECEMBER	FILM	5V	"
TUESDAY 16TH DECEMBER	SET & LIGHT	5T	DIR. J BLACK
WED. 17TH DECEMBER	STUDIO	5T	"
THURS. 18TH DECEMBER	FILM	5V	DIR. P GRIMWAD
FRIDAY 19TH DECEMBER	FILM	5V	"

  
(John Nathan-Turner)

jj



Ex 2289/6

26th November 1980

Anthony Ainley Esq.,

Dear Anthony,

I enclose the scripts for "Dr. Who" 5V  
'Logopolis'

We will be having a read through before  
going filming on the 15th December at 10.30am  
in room 7065F on 7th Floor of the Spur at  
Television Centre.

There will be some script re-writes and a  
film schedule, which I will send in due course.

I look forward to meeting you on 15th.

Yours sincerely,

(P. Greenland)  
Production Assistant

P.S. Filming will be on 18th December.

Ex: 2289/6

26th November 1980

Sarah Sutton

Dear Sarah,

I enclose the scripts for "Dr. Who" 5V  
'Logopolis'.

We will be having a read through before  
filming on 15th December at 10.30 in room  
7065F on the 7th Floor of the spur at Television  
Centre.

There will be some script re-writes and  
a film schedule, which I will send in due course.

I look forward to meeting you on 15th.

Yours sincerely,

(P. Greenland)  
Production Assistant



Series	DR. WHO			<b>VISUAL EFFECTS REQUIREMENTS</b>			
Programme				Distribution		Denotes Recipient	
Project Name	LOGOPOLIS			To:-		Room No. and Building	
Code	02340/9221-4	Prod. Costing Wk(s)		Visual Effects Org.		G07 250 Western Avenue	
Location			Channel				
Production Dates	8th, 9th, 22nd, 23rd, 24th Jan. 1981		Week(s)	1		3	
Release Date	15th-19th Dec. 1980		Week(s)	51			
Director	John Nathan-Turner		Room No. / Building	Tel. Extn.		Department	
Producer	Peter Grimwade		204 Union	3667		Series	
			206 Thres.	2289		Serials	
						File Copy	
						Date	
						26.11.80	

Rehearsal Room  
Phone No.

Film Location

London and Caversham

Date Rec'd

16-19th Dec.

PLEASE ATTACH MARKED-UP SCRIPT

VISUAL EFFECTS  
USE ONLY

DATE REQD. IF KNOWN	ITEM	DESCRIPTION - PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION	EFFORT HOURS	MATERIAL
	<u>REQUIREMENTS FOR FILMING</u>			
	1. 2 Dolls:-	Aunt Vanessa P.C.		
	2. Conversion box	(also needed in studio)		
		(pocket size)		
	3. Master's Tissue Compression Eliminator	(Also in studio)		
	Signature			
	<i>Val McEwen</i>			
			HOURS	£
			£	£
			(FOB)	(137)

- (i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge.
- (ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.
- (iii) Please number each item separately.

Ex2289/6

26th November 1980

Dear Mr. Fraser,

enclosed scripts as discussed on the telephone this morning. (incidentally it is only the first draft and there are a number of re-writes which will be incorporated before we go into rehearsal.)

I do hope it is possible for John to play the part, as I know that he would make such a lot of it and I have very happy memories of working with John on "The Doll" (an appalling script with which John did absolute miracles).

Yours sincerely,

(Peter Grimwade)

P.S. I enclose all four scripts, but the part of the Monitor appears in episodes 2 to 4.

John Nathan-Turner, Producer 'Doctor Who'

204 Union House 3667

27th November, 1980

DOCTOR WHO

Manager, Series/Serials

c.c.: H.S.S.D.Tel.

---

We anticipate a small overspend on the current season of 'Doctor Who'.

However, I would like to make the regeneration of Tom Baker into Peter Davison as dramatically effective as possible and in order to achieve this I would like the life of the Doctor - in the form of Tom Baker - to flash before him as he is about to die including previous companions and old adversaries - Daleks, Cybermen, etc. This involves substantial payments to artists and Copyright. Although I would use old VT to achieve this effect, I estimate this to be in the region of £3,000 and I wondered if the department as a whole has sufficient funds from underspent programmes to finance this. Alternatively could we make a special case to Programme Planning to provide us with the necessary money.

We are approaching the end of an era and the moment of regeneration is an important one. I would like to make it a memorable one too.

(John Nathan-Turner)



Strand/Series Title		Doctor Who		ARTIST'S (CONTRIBUTORS) REQUISITION				
Programme Title		'Logopolis' 5V		Distribution		Denotes Recipient		No of Cop
Episode/ Sub. Title		1		To:		Room No. and Building		
Project Number		02340/9221		Prod. Costing Wk(s)		Channel		
Programme Identificat'n Number				Studio				
Production date(s)		8/ Jan 22/23/24 Jan 1981		Week(s)		1 3		
Filming/O.B. date(s)		16/18/19 Dec 80		Week(s)		51		
Producer		John Nathan-Turner		Room No. / Building		Tel. Extn.		Department
Director		Peter Grimwade		204 Union Ho		3667		S/S
Designer				206 Thresh		2286		S/S
								File Copy
								Date
								27.11.80

RECORDING TIMES	PROGRAMME DURATION	ALLOCATION FOR ARTISTS	£
REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)			
FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)			
PHOTOCALL			
NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule )
JANET FIELDING		Photo-call	Thursday, 23.10.80
JANET FIELDING (as above)		FITTING FOR PHOTO-CALL Photo-call	THUR 20.11.80 Friday, 21.11.80
SARAH SUTTON		Photo-call	Friday, 21.11.80
Matthew Waterhouse		Photo-call	Friday, 21.11.80
Signature of Producer/Director (John Nathan-Turner)			

John Nathan-Turner, Producer 'Doctor Who'

204 Union House 3667

28th November, 1980

DOCTOR WHO: LOGOPOLIS 5V

H.S.S.D.Tel.

c.c.: Barry Letts

---

Thank you for your notes on 'Logopolis'.  
I have taken them all on board save two:-

- (1) Ep 1 P11. The Tardis exterior was based on a police box, so that in the very first episode of 'Doctor Who', it would not look out of place in the junkyard in London '63. Subsequently in the following story the Doctor stated the chameleon circuit had stuck.
- (2) Ep 1 P32 When the Doctor measures the real Police Box - I would like to use "metres". The Doctor was banished to Earth for several years and has always regarded it as his second home so he would be familiar with our measuring system. Also I hate using gobbledygook words in this sort of context. And to omit the word "metres" clashes with the instruction to school children to "state the units - always".

I do hope the above is acceptable.

(John Nathan-Turner)

Ex2289/6

28th November 1980

Dear Sir,

This is to confirm my telephone conversation requesting parking facilities in the car park nearest the Albert Bridge in Battersea Park on Tuesday 16th December for our Film Unit working on "Dr. Who".

There will be approx. 10 vehicles, including a 30 seater coach, and we shall be there from 10.00 am to about 4 pm.

Many thanks for your co-operation over this matter.

Yours faithfully,

(Margot Hayhoe)  
Production Manager "Dr. Who"

Deputy Manager,  
Battersea Park,  
Albert Bridge Road,  
London SW11



Ex: 2289/6

28th November 1980

Thames Valley Police,  
Oxford Road,  
Tatling End,  
Gerrards Cross,  
Bucks.

Dear Sir,

Following my conversation with Sgt. Bell this is to confirm our filming details for "Dr. Who" at the parking lay-by on the A.413 (the London side) on Friday, 19th December from 08.30 to 16.00.

A film sequence involving the 'Tardis' police box next to an ordinary 'police box', into which a policeman disappears. A sports car pulling in with a flat tyre and the action of changing the tyre, a police car drives up with three policemen to investigate the loss of the first policeman. The Doctor emerges from the Tardis. Confusion all round!

The camera will be shooting mainly from the lay-by but for onee shot of the sports car pulling in, as I mentioned to Sgt. Bell, we would like to shoot from the central reservation, and I would be most grateful if someone could be in attendance for this. I will give an approximate time nearer the day.

Our support vehicles will be parked in the slip road leading to the sewage works. Should you require any further details, do contact me on 01-743 8000 Ex: 2286 or 2289.

Many thanks for your co-operation in this matter.

Yours faithfully,

(Margot Hayhoe)  
Production Manager  
"Dr. Who" 5V

Ex:2289/6

28th November 1980

Dolore Whiteman,

Dear Dolore,

Just a quick note to let you know the filming dates for your scenes. I hope to have a film schedule printed in December, but just in case it misses you (travelling back from Edinburgh):-

Monday 15th December 10.30am Room 7065F, Spur  
Rehearsal Television Centre.

Tuesday 16th December 7am Television Centre,  
'Aunt Vanessa's House' for costume & make-up  
before leaving for  
Filming.

Friday 19th December " "  
'By-Pass'

If you have any queries, do telephone me, otherwise I'll look forward to seeing you on 15th.

Yours sincerely,

Strand/Series Title <b>DR. WHO</b>				<b>MEMO</b>			
Programme Title				Distribution		Denotes Recipient	
Episode/Sub. Title <b>LOGOPOLIS</b>				To:-		Room No. and Building	
Project Number <b>02340/9221-4</b>		Prod. Costing Wk(s)		Chagnel		Dressing Room Allocations	
Programme Identificat'n Number		Studio				4047 T.C.	
Production date(s) <b>8th, 9th, 22nd, 23rd, 24th Jan. 1981</b>		Week(s) <b>1 3</b>					
Filming/O.B. date(s) <b>15th-19th Dec. 1980</b>		Week(s) <b>51</b>					
Producer <b>John Nathan-Turner</b>		Room No. / Building <b>204 Union</b>		Tel. Extn. <b>3667</b>		Department <b>Series/Serials</b>	
Director <b>Peter Grimwade</b>		<b>206 Thres.</b>		<b>2289</b>		File Copy	
Designer						Date <b>29.11.80</b>	

**SUBJECT**

**DRESSING ROOMS FOR FILMING "DR. WHO" 5V**

**TUESDAY 16th December** from **6.30am**

**TOM BAKER**  
**JANET FILDING**  
**DOLORE WHITEMAN**  
**MATTHEW WATERHOUSE**  
**ADRIAN GIBBS**

*Wednesday 17th Dec*

*Janet Filding  
Dolore Whiteman  
Adrian Gibbs  
Ray Knight*

**THURSDAY 18th December** from **6.30am**

**TOM BAKER**  
**ANTHONY AINLEY**  
**JANET FILDING**  
**SARAH SUTTON**  
**MATTHEW WATERHOUSE**  
**ADRIAN GIBBS**  
**CHRISTOPHER HURST**

**4 Males extras (1 Room)**  
**Richard Bonehill**  
**Steve Wymant**  
**Simon Ramirez**  
**Keith Guest**

**FRIDAY 19th December** from **6.30 am**

**TOM BAKER**  
**JANET FILDING**  
**TOM GEORGESON**  
**DOLORE WHITEMAN**  
**MATTHEW WATERHOUSE**  
**ADRIAN GIBBS**

**2 Male extras (1 room)**  
**Ray Knight**  
**Derek Southern**

Please could I book the above dressing rooms.

Thank you.

(Pat Greenland)  
Production Assistant



Strand/Series Title		DR. WHO		MEMO			
Programme Title							
Episode/Sub. Title		LOGOPOLIS		Distribution To:-		Denotes Recipient Room No. and Building	
Project Number		02340/9221-4		Prod. Costing Wk(s)		Channel	
Programme Identificat'n Number				Studio		Dressing Rooms Allocations	
Production date(s)		8th, 9th, 22nd, 23rd, 24th Jan. 1981		Week(s)		1 3	
Filming/O.B. date(s)		15th-19th Dec. 1980		Week(s)		51	
Producer		John Nathan-Turner		Room No. / Building		Tel. Extn.	
Director		Peter Grimwade		204 Union		3667	
Designer				206 Thres.		2289	
				Department		Series/Serials	
						File Copy	
						Date	
						29.11.80	

SUBJECT DRESSING ROOMS FOR STUDIO TC3 "Dr. Who" 5V

THURSDAY 8th January

TOM BAKER  
MATTHEW WATERHOUSE  
JANT FIELDING  
ADRIAN GIBBS  
SARAH SUTTON

FRIDAY 9th January

TOM BAKER  
PETER DAVISON  
ANTHONY AINLEY  
MATTHEW WATERHOUSE  
JANET FIELDING  
SARAH SUTTON  
ADRIAN GIBBS

and possibly 1 dressing room for 2 extras. I will let you know nearer the date.

*Richard Bonehill*

*Steve Wynne*

Please could I book the above dressing rooms,

Thank you

(Pat Greenland)  
Production Assistant

DEPT. <b>DRAMA SERIES/SERIALS</b>	From <b>JOHN NATHAN-TURNER</b>	
PRODUCER OF <b>'DOCTOR WHO'</b>		
Script Editor <b>CHRIS BIDMEAD</b>	Project No. <b>02340/9221-4</b>	Duration <b>4 x 25'</b>
Title of Play, Series episode or Serial <b>'LOGOPOLIS'</b>		
Author (and Translator) <b>CHRISTOPHER H BIDMEAD</b>	Dramatised/ Adapted by	
Director (if known) <b>PETER GRIMWADE</b>	Rec. Wk. & Day (if known) <b>1: 8/9 Jan</b>	TX Week & Day <b>Weeks 9-12 Saturdays</b>
Studio	<b>3/4: 22/23/34 Jan</b>	<b>28 Feb, 7/14/21 March</b>
Cast * <b>Large (20 plus) / Medium / Small (6 minus)</b>		
Approx. No. & Type of Sets	Possible Film Req. <b>16/18/19 December, 1981</b>	

TYPE OF DRAMA Modern or Period (give date)

Science fiction adventure

Comedy, Drama, Suspense, Thriller, etc.

## BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

TEGAN gets a puncture on her way to her first flight as air stewardess. She seeks help from the Police Box on the verge nearby -- but actually it's the Tardis, inside which the DOCTOR and ADRIC are preparing to go to LOGOPOLIS, the City of Logic. While TEGAN loses her way inside Tardis, the Police are inspecting her car. The DOCTOR is shown what they have found: the body of her aunt VANESSA in the back seat -- shrunk to the size of a doll! A mysterious figure (actually the WATCHER, the DOCTOR'S new self-to-be) has been glimpsed in the distance. The DOCTOR gives chase, but when ADRIC later questions him about the encounter the DOCTOR can only enigmatically warn the boy that some enormous trial lies ahead.

At the moment of arrival at Logopolis a frightened TEGAN emerges from the Tardis interior. The three of them are taken to the Main Logic Room, which the MONITOR, in charge of Logopolis, admits to be modelled around the famous Pharos computer room at Cambridge, for Logopolis maths can make a copy of any object through time and space.

(Meanwhile NYSSA, who has been brought to Logopolis at the DOCTOR's request, recognises a man she at first thinks is her father -- the MASTER! The DOCTOR discovers that one by one the Logopolitans are disappearing. The MASTER is using a transmitting device to disrupt the City.

The MONITOR reveals that this is only the first stage of a dreadful unravelling: in fact the universe long ago passed the point of normal Heat Death, and its life has been extended only by his people's computations. The MASTER and the DOCTOR both realise the consequences of the MASTER's interference -- the final dissolution of the universe. If only they can get to the Pharos Project on Earth and transmit the MONITOR's desperate rescue program they might yet save all! With enviable precision the MASTER lands his Tardis spot on target, and together the DOCTOR and the MASTER instal the program and begin relaying it out into deep space. But the MASTER now knows enough about the process to interrupt it and thus hold the universe to ransom.

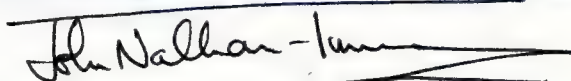
Horried at this table-turning, the DOCTOR tugs at the high voltage cable to interrupt the Master's blackmail message. The Master wrestles with him; the cable comes away in a flurry of sparks, and the DOCTOR falls from the aerial walkway. It is the end for the DOCTOR; but happily the moment has been prepared for. The translucent WATCHER, who has dogged his footsteps throughout, steps in towards him and their bodies merge. The DOCTOR's regeneration has begun.)

ANY OTHER POINTS (e.g. names of leading artists if known)

Last appearance of Tom Baker as the Doctor.

Starring Anthony Ainley as the Master, Matthew Waterhouse as Adric and Sarah Sutton as Nyssa. Introducing Janet Fielding as Tegan.

PRODUCER'S SIGNATURE: Guest artist: John Fraser as the Monitor.



Date:

1.12.80



Strand/Series Title		DR. WHO		STUDIO INFORMATION					
Programme Title					Distribution		Denotes Recipient		No of Cop
Episode/Sub. Title		LOGOPOLIS			Thro:		Room No. and Building		
Project Number		02340/9221-4		Prod. Costing Wk(s)		Channel	1		2
Programme Identificat'n Number					Studio				1
Production date(s)		8th, 9th, 22nd, 23rd, 24th Jan. 1981			Week(s)	1 3			
Filming/O.B. date(s)		15th-19th Dec. 1980			Week(s)	51			
Producer		John Nathan-Turner			Room No. / Building	204 Union		Tel. Extn.	3667
Director		Peter Grimwade				206 Thres.			2289
Designer								Department	Series/Serials
								File Copy	1
								Date	1.12.80

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED?  
HAVE ARMOURERS BEEN CONSULTED ON b)?  
This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

YES/NO  
YES/NO

Details of:-

a) Fire Hazards (including vehicles):  
Studio/Filming

TC3 8th/24th Jan

smoking on set

b) Firearms and Weapons  
Studio / Filming

Vis FX weapons

c) Chemicals  
Studio / Filming

NIL

d) Gas and Water:  
Studio / Filming

NIL

e) Animals:  
Studio / Filming

NIL

f) Special Equipment and Machinery for demonstration:  
Studio / Filming  
(if heavy or large, indicate weight and dimensions)

NIL

g) Audience: Category and Number:  
Studio / Filming

NIL

h) Other information (e.g. Disabled Contributors / Dangerous Action):  
Studio / Filming

fight sequence between 2 actors (Hand to hand)

House Managers	
Premises	Address
Tel. Centre	1271 T.C.
Lime Grove	SA6 LGS
T.F.S.	M104K.A.
Alexandra Palace	TG011AP.
Insert the relevant address in the distribution box.	

**DANGEROUS SUBSTANCES** (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations)



Ex: 2289/6

2nd December 1980

Dear Andrew and Amanda,

This is to say that you have won the December prize!  
No reply from number 27, so please may we use your house for  
our filming of "Dr. Who" on Tuesday, 16th December.

Enclosed a copy of the sequence for your amusement, but  
the dialogue is being re-written as 'Tegan' will now be the  
driver.

We hope to start shooting at 8.30am and should be finished  
by 10.30 am. I would be very grateful if you could keep a  
parking space for the sports car outside your house.

As you well know, our budgets are tiny so I'm afraid my  
facility fee offer is very silly and hope that you can  
accept £

We shall be having a film cameraman recce on 8th December  
sometime in the afternoon and if you happen to be in we could  
chat about any details you might like clarified, or do ring  
me on Ext: 2286 or 2289.

Peter sends his love to Amanda and is looking forward  
to seeing her again.

Best wishes,

(Margot Hayhoe)  
Production Manager " Dr. Who"

Mr & Mrs. A. McCulloch,

Strand/Series Title				REQUEST FOR SAFETY EQUIPMENT					
Programme Title				Distribution		Denotes Recipient		No of Cop	
Episode/Sub. Title				To:-		Room No. and Building			
Project Number		Prod. Costing Wk(s)	Channel	Manager, Properties Operations and Storage		B1, Sc. Blk. TC*		✓	3
Programme Identificat'n Number			Studio	Television Safety Officer		7096 TC		✓	1
Production date(s)			Week(s)						
Filming/O.B. date(s)			Week(s)						
		Room No. / Building		Tel. Extn.		Department			
Producer		204 Union		3667		Series/Serials		File Copy	
Director		206 Thres.		2289				Date	
Designer		457 Sc. Blk		2037				1	

Safety equipment is issued for use by both Artists and staff. Every care must be taken to ensure that the equipment is used in the correct manner.

Key to above table the following for filing  
London & Caversham 10th, 18th, 19th December 1980

- 1. 6 Life Jackets
- 2. 6 Florescent jackets
- 3. 6 Florescent armbands.

Signed ..... Date .....

The above safety equipment must be collected from and returned to Small Props Stores, Scenery Block by an authorised member of the production team.  
Any equipment not returned within 7 days of the last day of filming/OB or studio VTR will be charged against the programme project no.

Strand/Series Title <b>DR. WHO</b>				<b>MEMO</b>			
Programme Title				Distribution		Denotes Recipient	
Episode/Sub. Title <b>LOGOPOLIS</b>				To:-		Room No. and Building	
Project Number <b>02340/9221-4</b>		Prod. Costing Wk(s)	Channel <b>1</b>	Carol Vigurs Facility Unit		7099 Spur T.C.	
Programme Identificat'n Number			Studio				
Production date(s) <b>8th, 9th, 22nd, 23rd, 24th Jan. 1981</b>		Week(s) <b>3</b>	<b>1</b>				
Filming/O.B. date(s) <b>15th-19th Dec. 1980</b>		Week(s) <b>51</b>					
			Room No. / Building	Tel. Extn.	Department		
Producer Director Designer <b>John Nathan-Turner Peter Grimwade</b>			<b>204 Union 206 Thres.</b>	<b>3667 2289</b>	<b>Series/ Serials</b>	<div>File Copy</div> <div>Date <b>2.12.80</b></div>	
						1	

SUBJECT **BOOKING FACILITY**

Please could you negotiate a fee with Captain Dear of the PCA for filming for "Dr. Who" 5V on Tuesday, 16th December on Cadogan Pier and Albert Bridge.

The sequence involves placing the Tardis on the bridge end of Cadogan Pier, the Doctor and Adric come out and look round and see the Watcher on Albert Bridge. The Doctor runs up the pier gangway and goes onto the bridge to speak to the Watcher, returns to the Tardis which de-materialises. We hope to use a maximum of three hours on this sequence (10.30 to 13.30) and will keep the unit involved to 15 people.

Many thanks.

(Margot Hayhoe)



# WEEK NO: 51 FILM RESOURCE SCHEDULE

LOCATION	PRODUCTION	PROJ. NO. CONTACT	EXT	G50 G60	DESIGN PROPS VIS FX	FILM OPS MAKE UP COSTUME	WEEK
2	CONTACT CLEANING	JACK WALKER	61/507	G50 G60	DESIGN PROPS VIS FX	FILM OPS MAKE UP COSTUME	SA SU M TU W TH F
3A	CAMERA TRAINING ON THE MOVING SET	JAY GLADISH AFQM	61/596	G50 G60	DESIGN PROPS VIS FX	FILM OPS MAKE UP COSTUME	47 SA SU M TU W TH F 6
3B	FIRST AID RESUSCITATION COURSE	JACK WALKER	61/507	G50 G60	DESIGN PROPS VIS FX	FILM OPS MAKE UP COSTUME	SA SU M TU W TH F
Huddersfield	GENUINE ARTICLE SF	PROJ. NO. 6230/6036 CONTACT EXT KH BOOTLE PROD. 6390 6209		G50 G60	DESIGN PROPS VIS FX *	FILM OPS MAKE UP COSTUME	47 SA SU M TU W TH F S
LONDON	CHINESE DETECTIVE EP. 1&2 DL	PROJ. NO 2340/9501 CONTACT EXT T. WILLIAMS PROD. G. GILKS PUM 2246		G50 G60 *	DESIGN PROPS VIS FX *	FILM OPS MAKE UP COSTUME *	46 SA SU M TU W TH F S
LONDON	CHRONICLE DRAMA CAPTAIN COLTHURST MA	PROJ. NO. 4159/1096 CONTACT EXT BRUCE NORMAN PROD. HENRY CATHCOTE BA KH6541		G50 G60	DESIGN PROPS VIS FX *	FILM OPS MAKE UP COSTUME *	SA SU M TU W TH F S
LONDON	YES KATHER LC	PROJ. NO. 1150/941-7 CONTACT EXT BUTLER PROD. 3104/5 MIAN JONES P.A.		G50 G60 *	DESIGN PROPS VIS FX *	FILM OPS MAKE UP COSTUME *	50 SA SU M TU W TH F STUDIO WEEK 2
WIMBORNE GOLF CLUB	FLORIAN WINGO CHRISTMAS CHOICE MA	PROJ. NO. 4140/1254 CONTACT EXT ENGELHANN PROD. BRIAN BROWN 65/6565		G50 G60	DESIGN PROPS VIS FX	FILM OPS MAKE UP COSTUME *	SA SU M TU W TH F S
LONDON AREA	CHARLA LANE SOLO LC	PROJ. NO. 1140/9911 CONTACT EXT GRENLAN PROD. 2911/2		G50 G60	DESIGN PROPS VIS FX	FILM OPS MAKE UP COSTUME *	49 SA SU M TU W TH F STUDIO WEEK 1
LONDON AREA	PLAYHOUSE RANDOM MOMENTS IN A MAY GARDEN DP	PROJ. NO. 2150/9650 CONTACT EXT COLES PROD. NICK HAWKINS PUM 4783		G50 G60	DESIGN PROPS VIS FX	FILM OPS MAKE UP COSTUME *	SA SU M TU W TH F S
AD HOC FILMING	THATS LIFE CA	PROJ. NO. 5341/8802 CONTACT EXT RON NEIL ED. 3422/7 MURREY PROD.		G50 G60	DESIGN PROPS VIS FX	FILM OPS MAKE UP COSTUME *	SA SU M TU W TH F STUDIO WEEK 2
LONDON BASED - NO VERNIGHT	DR WHO DL	PROJ. NO. 2340/9221 CONTACT EXT ANJI SMITH PUM 4111/7766		G50 G60 *	DESIGN PROPS VIS FX *	FILM OPS MAKE UP COSTUME *	SA SU M TU W TH F STUDIO WEEK 1
LONDON AREA	MAYBURY TIME OUT OF MIND EP. 6&7 DL	PROJ. NO. 2350/9166 CONTACT EXT BAMFORD DIR. 3732/3 KATHLEEN BIDMEAD PUM2224		G50 G60 *	DESIGN PROPS VIS FX	FILM OPS MAKE UP COSTUME *	SA SU M TU W TH F S 52
		PROJ. NO. CONTACT EXT		G50 G60	DESIGN PROPS VIS FX	FILM OPS MAKE UP COSTUME	SA SU M TU W TH F
		PROJ. NO. CONTACT EXT		G50 G60	DESIGN PROPS VIS FX	FILM OPS MAKE UP COSTUME	SA SU M TU W TH F S
		PROJ. NO. CONTACT EXT		G50 G60	DESIGN PROPS VIS FX	FILM OPS MAKE UP COSTUME	SA SU M TU W TH F
		PROJ. NO. CONTACT EXT		G50 G60	DESIGN PROPS VIS FX	FILM OPS MAKE UP COSTUME	SA SU M TU W TH F
		PROJ. NO. CONTACT EXT		G50 G60	DESIGN PROPS VIS FX	FILM OPS MAKE UP COSTUME	SA SU M TU W TH F

ISSUED BY : BARRIE WESTWELL PABX : 2341/2/3  
A/Asst. Production Servicing

S = Shooting

+ = Additional productions in the  
same week (stages only)  
\* = Resources Booked.

NB:- Productions requiring camera crews only,  
are not shown on this schedule.

WEEK NO: 51

# Property & Drapery Requirements

Director

Room No. 206 T- Hse

Ext. 2289/2286

Manager General Properties Bureau

Location Dr Inc 3v Logopolis

Filing Date 15/19 Dec

Malcolm Thornton

Ext.

Filing Date 5037

General Properties Buyer

Serek Leigh

Ext.

2511

Room No.

VIA

Project No.  
02340/9221

Rating

Location/Country

Home Counties

Studio

File 0/F Paper Colour 4

Copies to

Director (3)

Deputy

General Manager

General Prop. Buyer

Miss. Prop. (200) (5)

Miss. Prop.

Marketing Clerk

Inspector

Plan. Co. Rep. (2)

Procurement

Night Manager

(Scenic Services)

Head/Maintenance

Maintenance

T.A.M.

General

General Maintenance

W/Ingleton

W/Ingleton

Date Due

4/12/80

Date Recd.

10/12/80

Ref. No.

H T/C ZERO DELIVERY COLLECTION DATE

Additional prop list 16th Dec.

- |     |     |   |
|-----|-----|---|
| P   | 23. | Crew label for Air Hostess 's bag (item9) |
| P/C | 24. | pair of wellies - Ladies                  |
| P/C | 25. | pair gloves Ladies                        |
| P/C | 26. | 1lb xmas sweets - wrapped.                |
| T/C | 27. | 2 choc boxes                              |
| P/C | 28. | box of tissues Ladies                     |
| P/C | 29. | 1 thermos flask                           |
| P/C | 30. | 1 ladies toilet roll                      |
| H   | 31. | 2 car rugs                                |
| H   | 32. | 1 small plastic chair                     |
| H   | 33. | pair of binoculars                        |
| P/C | 34. | 1 small trowel & spade                    |
| P/C | 35. | 1 man's shoe box                          |
| P/C | 36. | 1 can of de-icer                          |
| P/C | 37. | 1 car sponge                              |
| H   | 38. | 1 petrol & oil can                        |
| P/C | 39. | 6 newspapers                              |
| P/C | 40. | 2 picnic baskets                          |
| H   | 41. | 1 picnic blanket (small)                  |
| P/C | 42. | set of tools (hammer etc)                 |
| H   | 43. | handbook for car (item 1)                 |

item 1. synth car also recd. 17th Dec  
item 13. car also recd. 17th Dec

*Vol. No. 1000000*



# Property & Drapery Requirements

From Director

Access No.

Index

Manager's Name

Production Dr Who 5 v Logopolis

Filing O.B. Date

Designer Malcolm Thornton 5037

Setting Date

Manager's Name Derek Leigh 2311

Setting Date

Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Date Recd.

Additional prop list page 3  
16th Dec

H - 44. large potted tree or plant bay tree 5' high

H - 45. 1 ladies bike with shopping basket

18th Dec

T/C 46. 6 clipboards

T/C 47. selection of papers for above

P/C 48. 6 pentel pens black

T/C 49. 6 old blankets

T/C 50. 4 empty sacks

H - 50a. 4 Pots flowers.

~~H - 50b. 4 Stools 32~~

T/C 50c. Shopping bag.

D. Leigh  
10/12/80

Val McComin



[illegible]

Order No.	W	TC	ZERO DELIVERY COLLECTOR'S DATE	Date Recd
				26/11/76
			Filming Action Props	Present day setting, 15th Dec, Battera 15th Dec. Crowsley Park Caversham. 19th Dec. Gerrards X Bucks
			LOAD:	Mon 15th Dec Movement Control (time to be arranged)
			1. 15th Dec BATTERSLA EMBANKMENT	
			1. 1 elderly sports car (also req. 19th Dec)	
			2. flat front offside tyre for above	
			3. flat spare tyre	
			4. set of tools for car	
			5. 1 wheel	
			6. 1 wheel	
			7. 1 tyre pump	
			8. selection of general car rubbish (maps, books etc)	
			9. 1 smart overnight bag for Air Hostess	
			(car to be driven by Artiste)	
			19th DEC GERRARDS X	
			10. 1 police car (Driver to wear own Police uniform and be member of Equity)	
			11. 2 police notebooks	
			12. 1 police bicycle (to be ridden by Artiste)	
			13. 2 " " keys	
			14. 3 pairs of handcuffs	
			15. 1/2 size car to fit police box ?	
			SCENIC PROPS	
			16. 1 reel fish line	
			17. 1 hank sock line	
			18. 1 large roll double sided cello tape	
			19. 1 doz black plastic dustbin bags	
			20. 1 doz. J clothes	
			21. 6 dusters	
			22. 1 broom	

# Property & Drape Requirements

From Director Peter Grimwade

From No. 206 Thres Hse Extn.

Manager Scenic Properties Buyers

Production DR WHO LOGOPOLIS Filming O.B. Date 16-19th December, 1980

Designer Malcolm Thornton Extn. 5037 Setting Date

Scenic Properties Buyer Derek Leigh Extn. 2511 Scenic Ref.

Ref. Room No. V.T.R.

Project No. 2340/9221

Ealing.

Location/Country LONDON/BUCKS

Studio

File 017 Paper Colour 4

Copies to

Director (3)	Night Manager
Designer	(Scenic Servicing)
Scenery Manager	Hired/Movement
Scenic Prop. Buyer	
Man. Props (O&S) (5)	Memos to
Petty Cash	T.O.M.
Booking Clerk	Catering
Designer Est.	Sound Maintenance
Film Op. Sup. Est.	H/Electricals
Armourers	

Date Due 4/12/80

Date Recd. 8/12/80

Order No. H T/C ZERO DELIVERY COLLECTION DATE

	H	T/C	
<u>Designers Dressing Props</u>			
	H	-	501 Light to match existing Tardis flashing light
	H	-	502 Telephone hand set for police box match to tardis
	P	-	503 1 Bag post
	P	-	504 12 Clumps coarse grass
	P	-	505 1 Bag leaves
	H	-	506 1 Wire litter basket
	H	-	507 1 Bag litter
	P	-	508 12 Sand bags
	H	-	509 6 Paving stones

DJW 5/12/80

D Leigh  
8/12/80



The Port of London Authority,  
The Toll House,  
Cambridge Cottages,  
Kew,  
Richmond.  
TW9 3BE.

Copy to: John Nathan-Turner

Peter Grimwade

THE PORT OF LONDON AUTHORITY AND THE BRITISH BROADCASTING CORPORATION

FACILITIES FOR FILMING AND/OR TELE-RECORDING

BY THE BBC ON PORT OF LONDON AUTHORITY PROPERTIES

BBC Reference:

02340/9221/JV/JF

Ext: 4825/6

Date:

4th December 1980

This letter when signed and countersigned shall constitute an agreement between the British Broadcasting Corporation (the BBC) and the Port of London Authority in connection with the BBC's use of a Port of London Authority property for filming and/or tele-recording purposes as detailed hereunder:

**PRODUCTION:**

Dr. Who

**FEATURE/DOCUMENTARY**

**PRODUCER:**

John Nathan-Turner

**DIRECTOR:** Peter Grimwade

**PORT OF LONDON AUTHORITY  
PROPERTY:**

Cadogan Pier and Albert Bridge

**PORT OF LONDON AUTHORITY  
AGENT:**

Captain Bear

**AREAS TO BE USED:**

Cadogan Pier, Pier Gangway and Albert Bridge

**SPECIAL ARRANGEMENTS REQUIRED (power, design requirements, parking)**

**DATES/TIMES:**

Tuesday 16th December - 1030 - 1330 hours.

**FEE (See Note):**

£ plus VAT per hour

Both parties to this agreement accept that the terms for the provision of these facilities by the Port of London Authority and for their use by the BBC shall be those set out in the Standard Facilities Agreement signed between the two parties.

For and on behalf of the BBC:

..... Date .....

For and on behalf of the Port of London Authority:

..... Date .....

Note: If VAT is chargeable, it will be paid upon receipt of the appropriate invoice.



Strand/Series Title				DR. WHO				FILM REQUIREMENTS			
Programme Title				Distribution				Denotes Recipient		No of Cop	
Episode/ Sub. Title				To:-				Room No. and Building		✓	
Project Number				Film Ops Manager:				*		1	
102340/9221-4				Graham Richmond				W104 TFS			
Prod. Costing Wk(s)											
Channel				1							
Programme Identificat'n Number				Studio							
Production date(s)				Week(s)							
8th,9th, 22nd,23rd,24th Jan. 1981				1 3							
Filming/O.B. date(s)				Week(s)							
15th-19th Dec. 1980				51							
				Room No. / Building		Tel. Extn.		Department			
Producer				204 Union		3667		Series/		File Copy	
Director				206 Thres.		2289		Serials		1	
Designer										Date 9.12.80 *	

DATES SHOOTING AUTHORISED:	16th-19th Dec.	DATE EDITING REQUIRED:	weeks 52/53	TRANSMISSION DATE(S):	
----------------------------	----------------	------------------------	-------------	-----------------------	--

1. SPECIALLY SHOT FILM

- (a) Gauge ~~35~~ 16 mm Monochrome/Colour
- (b) Running time and/or cut feet 15 mins
- (c) Shooting ratio anticipated 4:1
- (d) ~~Silent~~ footage
- (e) Sound footage
- (f) ~~Inter~~ (give dates) 16-19th Dec.
- (g) ~~Studio~~ (give dates) 16-19th Dec.
- (h) Day/Night
- (i) Lights required YES/NO
- (j) Tracking shots required YES/NO 1 man's tracks + 1/2 circle
- (k) Number of opticals required
- (L) Animation work (special zooms, captions, etc.)

3. LIBRARY MATERIAL

- (a) Total running time
- (b) Gauge 35/16 mm
- (c) Number of opticals
- (d) Footage from outside sources
- (e) Footage from Library

4. DUBBING FACILITIES

- Dubbing or recording required YES/NO
- Live Music Recording required YES/NO

2. SPECIAL FACILITIES

2 pairs motor rolas walkie talkies  
1 loudhailer.

Elemac, swan neck & jib. 1 set of low contract Filters ~~(XXXX)~~  
Motorised 20-1 Zoom lens (16th only)  
for Eclair E14.

ADDITIONAL DETAILS

Block & Tackle for getting camera & equip.  
up 50 foot tower. (18th only)

Script herewith/to follow (see pages ..... )  
Will you please submit estimate of cost based on above information.

Signed .....  
(Producer)

Schedule to follow.

Ex 2289/6

10th December 1980

John Fraser Esq.,

Dear John,

I am delighted that you are able to play the part of the Monitor in 'Logopolis'.

It seems a long time now since we worked together on that amazing piece of Durbridge confection (since then of course there's been another epic from the master and I was reminded of the stunning banality of the dialogue in 'The Doll'!)

I enclose the scripts for the "Dr. Who". Perhaps we might meet for a drink when you come in for your costume fitting.

I look forward to seeing you again soon.

Best wishes,

(Peter Grimwade)  
Director  
"Dr. Who"

P.S. If you are free for the read-through on the morning of 29th December, I would like you to join us at Acton Rehearsal Rooms. Perhaps we can arrange something official through your agent.

1000

11.12 Bouquet of flowers for Lalla and as  
agreed by H.S.S.D.1el

b.a.

15 00 1 19

13 81

15 00 1 19

13 81

NID

205609Y

15 00



Strand/Series Title				VISUAL EFFECTS REQUIREMENTS							
DR. WHO				Distribution				Denotes Recipient		No of Cop	
Programme Title				To:-				Room No. and Building		✓	
Episode/Sub. Title				LOGOPOLIS				Visual Effects Org.		G07 250 Western Avenue	
Project Number		02340/9221-4		Prod. Costing Wk(s)		Channel		1		2	
Programme Identificat'n Number				Studio							
Production date(s)		8th, 9th, 22nd, 23rd, 24th Jan. 1981		Week(s)		13					
Filming/O.B. date(s)		15th-19th Dec. 1980		Week(s)		51					
Producer		John Nathan-Turner		Room No. / Building		204 Union		Tel. Extn.		3667	
Director		Peter Grimwade		206 Thres.		2289		Department		Series	
Designer								File Copy		1	
								Date		12/12/80	
Rehearsal Room Phone No.				Film Location				Date Rec'd			
PLEASE ATTACH MARKED-UP SCRIPT										VISUAL EFFECTS USE ONLY	
DATE REQD. IF KNOWN		ITEM DESCRIPTION - PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION						EFFORT HOURS		MATERIAL £	
		<p>The following items are req. for Studio 8/9 Jan 22/23/24 Jan. 1981</p> <p>Kkeyboard for Tardis Console</p> <p>Shrunken bodies of Logopolitans</p> <p>Model of Logopolis with Antenna</p> <p>Miniature Tardis 3' high</p> <p>Logopolitans crumbling effect</p> <p>Nyssa's armet</p> <p>Conversion box</p> <p>crumbling Monitor</p> <p>Master's weapon</p> <p>siver box</p> <p>15 abaccusses</p> <p>Model Jodrel Bank Telescope</p> <p>Sparks from cable</p> <p>Computer Cconsole to crumble</p> <p>2 sonic screens</p> <p>Measure for Dr who</p> <p>tools for Adric to open locks</p> <p>Cassette recorder &amp; headphones</p>									
		Signature						HOURS		£	
		Val McCrimmon (AFM)						£		£	
								(FO8)		(137)	
<p>(i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge.</p> <p>(ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.</p> <p>(iii) Please number each item separately.</p>											

# Property & Drapery Requirements

From Director

Room No.

203 Union House

Production Manager Studio Properties Buyer

Production

Mr. John Stevens

Planning D.A. Date

Designer

Room

Setting Date

John Stevens

5037 D/S

1st Jan 81

Studio Properties Buyer

Room

Setting Date

John Stevens

2597

8th Jan 81

Room No.

V.R.

8th - 9th Jan 81

Date Recd.

17/12/80

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Date Recd.

15/12/80

## TARDIS CONSOLE

- |     |   |     |    |                                       |
|-----|---|-----|----|---------------------------------------|
| 6/1 | — | 9/1 | 1. | 1 black leather notebook 6"x6" approx |
| 6/1 | — | 9/1 | 2. | 6 black ink pentel pens               |
|     | P | —   | 3. | 1 steel rule                          |
|     | P | —   | 4. | 1 'K Tel' rotary measure              |
| 6/1 | — | 9/1 | 5. | 4 notebooks various sizes             |
| 6/1 | — | 9/1 | 6. | 1 lb prac jelly babies                |

## PHAROS ANTENNA

- |   |   |    |  |
|---|---|----|--|
| H | — | 7. | 1 prac. pocket size cassette recorder with earpiece & headphones (Binatone) also req. 2nd Studio |
|---|---|----|--|

## COVISON Props

- |     |     |     |                              |                       |
|-----|-----|-----|------------------------------|-----------------------|
|     | 7/1 | 8.  | 8 black plastic dustbin bags |                       |
|     | 7/1 | 9.  | 6 J cloths                   |                       |
|     | 7/1 | 10. | 1 lb sugar                   |                       |
| 6/1 | —   | 9/1 | 11.                          | 1 pint milk 8th & 9th |
|     | 7/1 | 12. | 1 lb sugar                   |                       |
|     | 7/1 | 13. | 2 brooms                     |                       |
|     | 7/1 | 14. | 1x1 dustpan & brush          |                       |
|     | 7/1 | 15. | roll of double sided cello   |                       |

John Stevens  
2.1.81

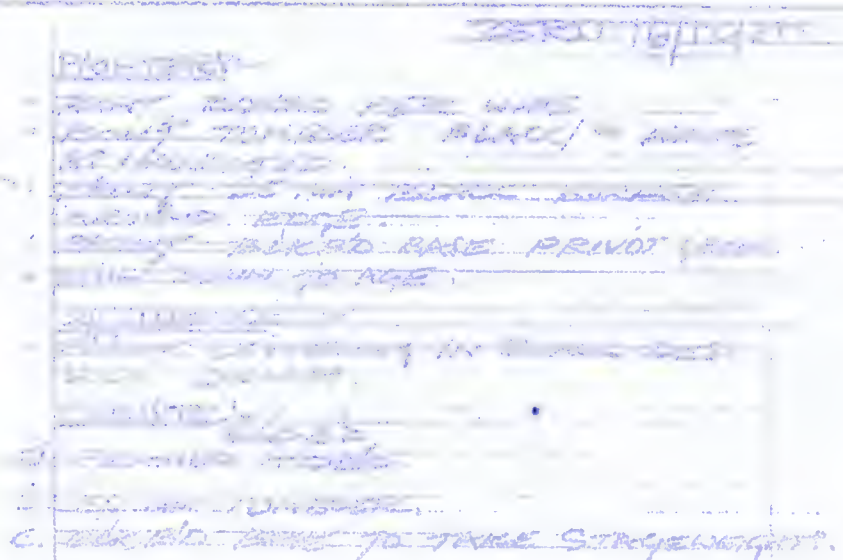


Margot + Pat for information.

PLEASE PUT 300 SHEETS  
OF FROSTED LOBEX 3' 8 3/4" x 5 3/4" ✓  
TO BE WORKED ON BY GRAPHICS  
SIGNWRITERS).

NO FURTHER WORK HAS BEEN DONE RE

*[Signature]*



J. Cardam  
16 DEC 80

Maligdon

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

مجلس



Peter Grimwade

206 Th Hse

2289/2286

Home Counties

DR WHO 5V "LOGOPOLIS"

XX 15/19 Dec '80  
X

MALCOLM THORNTON

5037

John Stevens

2597

Filming Action Props Present day setting, 16th Dec. Battersea  
18th Dec. Crowsley Park Caversham.  
19th Dec. Gerrards X Bucks  
16th Dec; Mon 15th Dec Movement Control (time to be arranged)

1. 16th Dec BATTERSEA EMBANKMENT

1. 1 elderly sports car (also req. 19th Dec)
2. flat front offside tyre for above
3. flat spare tyre
4. set of tools for car
5. 1 wheel jack
6. 1 wheel spanner
7. 1 tyre pump
8. selection of general car rubbish (maps, books etc)
9. 1 smart overnight bag for Air Hostess

(car to be driven by Artiste)

19th DEC GERRARDS X

10. 1 police car (Driver to wear own Police uniform and be member of Equity)
11. 2 police notbooks
12. 1 police bicycle (to be ridden by Artiste)
13. 3 sets of handcuffs
14. yale key to fit police box

OO VISICN PROPS

15. 3 pkts blue tac
16. 1 reel fish line
17. 1 hank sash line
18. large roll double sided cello tape
19. 1 doz black plastic dustbin bags
20. 1 doz. J cloths
21. 6 dusters
22. 1 broom

Val McCrimmon  
(AFM)

206 Thr Hse

2289/2286

Home Counties

Dr Who 5v Logopolis

xx 15 15/19Dec

Malcolm Thornton

5037

Derek Leigh

2511

Additional prop list*Page 2*

16th Dec.

23. Crew label for Air Hostess 's bag (item9)
24. pair of wellies
25. pair gloves
26. 1lb ~~sweets~~ sweets
27. 2 choc boxes
28. box of tissues
29. 1 thermos flask
30. 1 ladies umbrella
31. 2 car rugs
32. 1 small picnic chair
33. pair of binoculars
34. 1 small trowel & spade
35. 1 man's shoe box
36. 1 can of de-icer
37. 1 car sponge
38. 1 petrol & oil can
39. 6 newspapers
40. 2 picnic cups
41. 1 picnic hamper (small)
42. set of tools (hammer ETC)
43. handbook for car (item 1)

item 1. sprts car also req. 17th Dec  
 item 12 police bike also req. 17th Dec

*Value 16/12/21*

Home Counties

Dr Who 5 v Logopolis

Malcolm Thornton 5037

Derek Leigh 2511

Additional prop list page 3  
16th Dec

44. large potted tree or plant bay tree 5' high

45. 1 ladies bike with shopping basket

18th Dec

46. 6 clipboards

47. selection of papers for above

48. 6 pentel pens black

*Handwritten signature*



From: C/A (Drama) H.Tel.Des.D.

Room No. &  
Building: 373 Sc.Blk. T.C.

Tel.  
Ext.: 2493/4

date: 16th December 1980.

Subject: "DR. WHO 5V - LOGOPOLIS"

To: John Nathan-Turner

H.Tel.Des.D.  
c.c. Tel.Des.Man. (I)  
Manager Series/Serials  
Anji Smith  
Malcolm Thornton  
Peter Grimwade

---

Since I 'phoned you last week to warn you that it looked unlikely that all the sets you require for this pair of studios could be achieved for the budget, the situation has not materially changed. Malcolm has now made every effort to economise and has come to the end of the road as far as cutting treatments, etc. goes.

The breakdown of estimated costs is, as follows:-

First Studio

Tardis Control  
Tardis Corridors  
Tardis Cloisters  
Top of the Gantry with interior Control Room  
Bottom of the Tower

Manhours with floor painting:	785	
Materials	:	£1,900.
Scaffolding	:	£650.
Scenery Hire	:	£100.

Props: £750.

---

Second Studio

Logopolis Streets  
Logopolis Landing Area  
Pharos Corridor/External Registry  
Central Registry/Pharos Computer Room

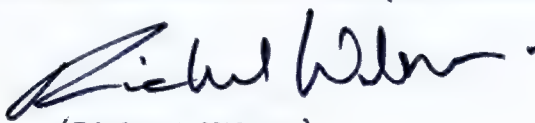
Manhours with floor painting:	1460	
Materials	:	£3,100.
Properties	:	£1,500.

---

This gives a total of 2245 manhours and £8,000. excluding filming. (None of these figures have been confirmed by the Contracts Office, Scaffolding Contractors, etc. but are our best guesses at this stage).

As you I am sure know from past experience, it would be very unusual if no C.V.'s etc. at all had to be signed, simply in order to get the Production into the studio, though Malcolm will, I know, do everything possible to keep them to an absolute minimum.

As I said to you previously, Malcolm has by now done everything possible to cut costs piecemeal. If you are still unable to agree to go ahead on these lines, would you please let me know what set you are prepared to cut.

  
(Richard Wilmot)

RW/jlb

F I L M I N G S C H E D U L E"DR. WHO" (5V)'LOGOPOLIS'

by

Christopher H. Bidmead

TUESDAY 16th December - CHELSEA EMBANKMENT &amp; BATTERSEA

WEDNESDAY 17th December - A413

THURSDAY 18th December CROWSLEY PARK, CAVERSHAM

FRIDAY 19th December - A413

EXEC. PRODUCER . . . . . BARRY LETTS  
 PRODUCER . . . . . JOHN NATHAN-TURNER  
 DIRECTOR . . . . . PETER GRIMWADE  
 PRODUCTION ASSOC. . . . . ANJI SMITH  
 PRODUCTION MANAGER . . . . MARGOT HAYHOE  
 PRODUCTION ASSIST. . . . . PAT GREENLAND  
 A.F.M. . . . . VAL McCRIMMON

CAMERAMAN . . . . . PETER HALL  
 ASSISTANT . . . . . JOHN DALY  
 GRIPS . . . . . JOHN PHILLIPS  
 SOUND RECORDIST . . . . . JIM McALISTER  
 ASSISTANT . . . . . TIM HUMPHRIES  
 LIGHTING . . . . . DAVE GORRINGE

F.O.M. . . . . GRAHAM RICHMOND  
 FILM EDITOR . . . . . PAUL HUMPHRIES

DESIGNER . . . . . MALCOLM THORNTON  
 ASSISTANT . . . . . JO DAY  
 VISUAL EFFECTS . . . . . JOHN HORTON  
 ASSISTANT . . . . . DAVID BEZKOROWOJNY  
 PROP BUYER . . . . . JOHN STEPHENS  
 COSTUME DESIGNER . . . . . JUNE HUDSON  
 DRESSERS . . . . . CARL LEVEY/VERNON WHITE/JANE  
 MAKE UP ARTIST . . . . . DORKA NIERADZIK HICKSON  
 ASSISTANTS . . . . . VIV RILEY/CHARLOTTE NORMAN/  
    KAREN TURNER  
 FILM OPS. . . . . JOE BATES/RAY DAVIS/MIKE SMITH/  
    ARTHUR GOLDTHORPE

Distribution

All above .

Cast

H. Series/Serials 406 Thres.

Org. Series/Serials 402 Thres.

H.D.G. Tel. 5098 TC

Programme Transport 7091 Spur TC

Transport Kendal Ave.

C.A. (Gen) D.G. Tel. 5099TC

Nansi Davies S313 S.H.

Sheila Hodges S313 S.H.

Carol Vigurs 7092 TC.

Make up Manager E716 T.C.

H. Make Up /121 TC

Mike Saunders 267 Sc. Blk.

Property Master 272 Sc. Blk.

R. Watson 016 T.C.

Police Investigator 410 Bent.

Art Editor R.T. 35 M.H.S.

Pictorial Publicity G.210 Cav. Pl.

Drama Press Office 2013 TC

Visual Effects Org. Western Ave.

Features Ed. R.T. 32 M.H.S.

/Cont . .

Distribution list    Cont . .

Duty Office T.C. 4096  
Lighting Office T.F.S. .  
Film Camera Manager TFS  
Film Recording Manager TFS  
Costume Organiser 3015 TC  
Costume Dept. Film Clerk 3091 TC  
Costume Dept. Transport 3079 TC  
Costume Allocations 3011 TC  
Derek Short 7096 Spur TC  
Location Caterers.



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CAST

DOCTOR . . . . .	TOM BAKER
ADRIC . . . . .	MATTHEW WATERHOUSE
THE MASTER . . . . .	ANTHONY AINLEY
TEGAN . . . . .	JANET FIELDING
NYSSA . . . . .	SARAH SUTTON
AUNT VANESSA . . . . .	DOLORE WHITEMAN
DETECTIVE INSPECTOR . . . . .	TOM GEORGESON
THE WATCHER . . . . .	ADRIAN GIBBS
SECURITY GUARD . . . . .	CHRISTOPHER HURST

EXTRAS & WALK ONS

Wednesday 17th December

P:C. (with bike) . . . . . RAY KNIGHT

+ driver double for Tegan

Thursday 18th December

SECURITY GUARDS . . . . .	Richard Bonehill	Take One
	Steve Whymant	<u>Agency</u>
	Simon Ramirez	
	Keith Guest	(444 8016)

Friday 19th December

Ray Knight on stand-by.

POLICEMAN (in car) . . . . . Derek Southern

+ Driver

+ Double driver for Tegan to stand by

GENERAL NOTES

1. Parking is difficult at locations 1 & 4.  
Please keep private cars to a minimum.
2. Only essential staff to come on Cadogan Pier.  
Anyone who cannot swim who has to go on the  
Pier speak to Production Manager first.
3. Take great care at Location 4 (Lay-by) of  
'real' traffic. This parking area will  
still be open to public traffic, so be alert!
4. Please remember that we are shooting during  
the shortest daylight hours of the year and  
every minute counts.
5. Don't forget your warmest underwear and  
woolie hats (a warm crew is a happy crew-  
cuddles will be provided on request)



DEPT. DRAMA SERIES/SERIALS	From	JOHN NATHAN-TURNER	
PRODUCER OF	'DOCTOR WHO'		
Script Editor	CHRIS BIDMEAD	Project No.	02340/9221-4
		Duration	4 x 25'
Title of Play, Series episode or Serial	'LOGOPOLIS'		
Author (and Translator)	CHRISTOPHER H BIDMEAD	Dramatised/ Adapted by	
Director (if known)	PETER GRIMWADE	Rec. Wk. & Day (if known)	1: 8/9 Jan 3/4: 22/23/34 Jan
Studio		TX Week & Day (if known)	Weeks 9-12 Saturdays 28 Feb, 7/14/21 March
Approx. No. & Type of Sets		Cast *	Large (20 plus) / Medium / Small (6 minus)
		Possible Film Req.	16/18/19 December, 1981

TYPE OF DRAMA Modern or Period (give date)

Comedy, Drama, Suspense, Thriller, etc.

Science fiction adventure

## BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

TEGAN gets a puncture on her way to her first flight as air stewardess. She seeks help from the Police Box on the verge nearby -- but actually it's the Tardis, inside which the DOCTOR and ADRIC are preparing to go to LOGOPOLIS, the City of Logic. While TEGAN loses her way inside Tardis, the Police are inspecting her car. The DOCTOR is shown what they have found: the body of her aunt VANESSA in the back seat -- shrunk to the size of a doll! A mysterious figure (actually the WATCHER, the DOCTOR'S new self-to-be) has been glimpsed in the distance. The DOCTOR gives chase, but when ADRIC later questions him about the encounter the DOCTOR can only enigmatically warn the boy that some enormous trial lies ahead.

At the moment of arrival at Logopolis a frightened TEGAN emerges from the Tardis interior. The three of them are taken to the Main Logic Room, which the MONITOR, in charge of Logopolis, admits to be modelled around the famous Pharos computer room at Cambridge, for Logopolis maths can make a copy of any object through time and space.

(Meanwhile NYSSA, who has been brought to Logopolis at the DOCTOR's request, recognises a man she at first thinks is her father -- the MASTER! The DOCTOR discovers that one by one the Logopolitans are disappearing. The MASTER is using a transmitting device to disrupt the City.

The MONITOR reveals that this is only the first stage of a dreadful unravelling: in fact the universe long ago passed the point of normal Heat Death, and its life has been extended only by his people's computations. The MASTER and the DOCTOR both realise the consequences of the MASTER's interference -- the final dissolution of the universe. If only they can get to the Pharos Project on Earth and transmit the MONITOR's desperate rescue program they might yet save all! With enviable precision the MASTER lands his Tardis spot on target, and together the DOCTOR and the MASTER instal the program and begin relaying it out into deep space. But the MASTER now knows enough about the process to interrupt it and thus hold the universe to ransom.

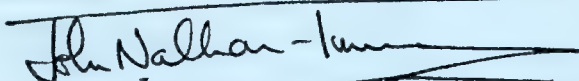
Horrified at this table-turning, the DOCTOR tugs at the high voltage cable to interrupt the Master's blackmail message. The Master wrestles with him; the cable comes away in a flurry of sparks, and the DOCTOR falls from the aerial walkway. It is the end for the DOCTOR; but happily the moment has been prepared for. The translucent WATCHER, who has dogged his footsteps throughout, steps in towards him and their bodies merge. The DOCTOR's regeneration has begun.)

## ANY OTHER POINTS (e.g. names of leading artists if known)

Last appearance of Tom Baker as the Doctor.

Starring Anthony Ainley as the Master, Matthew Waterhouse as Adric and Sarah Sutton as Nyssa. Introducing Janet Fielding as Tegan.

PRODUCER'S SIGNATURE: Guest artist: John Fraser as the Monitor.



1.12.80

TUESDAY 16th DECEMBER

UNIT CALL:      08.00 to set up Location 1.  
                    (Breakfast 7.30)

LOCATIONS:      1) 43 Ursula Street  
                            Battersea, SW11  
                            2) Cadogan Pier/Albert Bridge  
                                    Cheyne Walk, SW3

CONTACTS:      1) Andrew McCulloch      223 2467  
                            2) Pier Master. Mr. Jim Smith      352 4604

PARKING:      1) Shuttleworth Road, SW11  
                            2) Battersea Park - car park  
                                    (nearest Albert Bridge)

DIRECTIONS:      See Maps 1 & 2

Location 1

Best approached via Battersea Park Road having crossed the river on Wandsworth Bridge. Take Left hand turn into Bullen Street (Playboy Bookmakers and New Style Furniture shop on corner) then right into Shuttleworth Road. The area is a maze of No Entry and One Way streets and there is no right turn in Battersea Park Road from Battersea Bridge.

N.B. Albert Bridge is One Way (Northwards) before 10am  
i.e. no entry from Chelsea.  
Battersea Bridge is two-way.

SEQUENCES:      1) Episode 1      TK 2      Script pages 7-9  
                            2) Episode 2      TK 6      Script page 28  
                                    TK 7      "      30-31  
                                    TK 8      "      34  
                                    TK 9      "      36-37  
                                    TK 10      "      42

ARTISTS:      1) 07.00 Ready to leave TVC in Costume and Make-Up  
                            at 07.30.  
                            Tegan . . . . JANET FIELDING (call 6.30)  
                            Aunt Vanessa .DOLORE WHITEMAN  
                            2) To Leave TVC at 0900 in Costume (Make up on Location)  
                            Doctor . . . .TOM BAKER  
                            Adric . . . .MATTHEW WATERHOUSE  
                            Watcher . . .ADRIAN GIBBS

/cont . . . .



TUESDAY 16th DECEMBER /Cont . . . . .

COSTUME &  
MAKE UP:

Ready to leave TVC at 0730 (Male dressers to dress  
2nd call artists and travel to location 1 at 0900)

DESIGN:

Tardis to be set on Pier (Location 2) by 10.30

PROP CAR:

Aunt Vanessa's Sports Car on Location 1 by 08.00  
(Lady driver)

TRANSPORT:

- 1) 30-seater coach at TVC Main Reception at 0715  
to leave for Location 1 at 0730 with 1st call  
artists, costume, Make-up and AFM.
- 2) Transit Bus at TVC at 0845 to leave at 0900  
with 2nd call artists and dressers and come  
to Location 1.

CATERERS:

On Location 1 to serve Breakfast from 0730 for approx 30.  
Coffee & Rolls 1000  
Location 2 to serve Lunch 1330  
(Parked in Battersea Park)  
Tea on wrap

TECH REQ:

Motorised 20 to 1 Zoom lens for Eclair El4  
2 prs. Walkie Talkies, loudhailer.  
Set of low contrast filters.

TIME-TABLE

07.00-8.30 Travel, Breakfast, Set-up.  
08.30-10.00 Shoot Episode 1 TK 2.  
10.00-10.30 Coffee & Move to Location 2  
10.30-13.30 Shoot Episode 2 TK 6,7,8,9,10.  
13.30-14.30 Lunch  
14.30-15.30 Shoot if neccs.  
15.30-16.30 Wrap, Tea & Travel.



WEDNESDAY 17th DECEMBER

UNIT CALL: 08.00 to set-up (Breakfast 07.30)

LOCATION: Parking Lay-by on Amersham Road (A413)

CONTACT: Gerrards Cross Police (Only very urgent calls)  
Gerrards Cross (49) 82222

PARKING: In Slip road to Electricity Grid & water works.  
Leave room for access.

DIRECTIONS: See Maps 1 & 5  
A.40 towards Beaconsfield, turn Right at lights onto  
A413 then either take right filter after railway viaduct  
to double back onto lay-by or continue up to roundabout  
and head back for London. Do not go on M40.

SEQUENCES:

Episode One	TK 1	script page	1-2
	TK 3	"	13
	TK 4	"	16
	TK 5	"	19
	TK 6	"	24
	TK 7	"	27
	TK 8	"	30-31
	TK 9	"	34-36
(P.O.V.only)	TK 10	"	40
	TK 11	"	43-45
	TK 12	"	49
	TK 13	"	51

ARTISTS: 0700 at TVC for costume and Make-up.  
Leave at 07.30

Tegan . . . . . JANET FIELDING  
Aunt Vanessa . . . . . DOLORE WHITEMAN  
Watcher . . . . . ADRIAN GIBBS  
P.C. . . . . RAY KNIGHT

COSTUME &  
MAKE UP Ready to leave TVC at 07.30

DESIGN &  
PROPS: On location at 08.00 to set up Tardis.

VIS: FX: On location at 08.00 for flashing Tardis lights.

PROP CARS: Aunt Vanessa's car + Flat Tyres and Lady driver  
on location by 0800.

WEDNESDAY 17th DECEMBER /Cont . . . .

TRANSPORT: 30 seater coach at TVC main reception at 07.15  
to leave for A413 at 0730 to stay with unit and  
return on wrap.

CATERERS: On location parked in slip road to serve: for approx 35  
Breakfast from 0730  
Coffee from 10.30  
Lunch 12.00  
Tea on wrap.

TECH REQS: Elemac, jib and tracks +  $\frac{1}{2}$  circle  
Filters  
2 prs. walkie talkies, loudhailer.

TIME-TABLE

0700-0830	travel, breakfast, set-up.
0830-1030	Shoot Ep 1 TKs 1,3-5.
1030-1050	Coffee
1050-1200	Shoot Ep1 TKs 6-8
1200-1300	Lunch
1300-1530	Shoot Ep1 TKs 9-13
1530-1700	Wrap, tea, travel.

THURSDAY 18th DECEMBER

UNIT CALL: 09.00 To shoot  
(Breakfast 08.30)

LOCATION: BBC Receiving Station  
Crowsley Park,  
Blounts Court Road  
Sonning Common  
Nr. Henley-on-Thames  
Berks.

CONTACT: Shift Supervisor: Mr. Cox Reading(0734) 472745 Ex: 287

PARKING: Coach, Caterers, Private Cars, Prop Van (after off-loading)  
in Stable Yard.  
Film crew cars at Station car park.

DIRECTIONS: See Maps 1, 3 & 4.  
From TVC Take A40 to M40. off at junction 4 onto A404.  
Stay on A404 to Junction with A423 to Henley.  
Take first left over Henley Bridge onto A4155 towards  
Reading. At shiplake turn right at "The Plowden Arms"  
to Binfield Heath and Peppard. Go through Binfield to  
Cross roads. Go over cross roads on road signposted  
to Peppard & Sonning Common (on left pass large red  
brick walled house and thatched cottage). Ignore  
sign post to Crowsley, turn Right through iron gates  
with hounds heads on gate posts.

From TFS: Take M4. Off at Junction 9 to A423 to Henley.  
Then as above.

SEQUENCES:

Episode 4	TK 1	Script page	43
	TK 2	"	45
	TK 3	"	48
	TK 4	"	50-55
	TK 4a	"	56a
	TK 5b	"	60
	TK 6b	"	66

ARTISTS: 0700 at TVC for basic costume & Make-up.  
Leave TVC at 0730. Finish off Make-up on location.

(06.30)

Doctor . . . . .	TOM BAKER
Master . . . . .	ANTHONY AINLEY
Adric . . . . .	MATTHEW WATERHOUSE
Tegan . . . . .	JANET FIELDING
Nyssa . . . . .	SARAH SUTTON
Watcher . . . . .	ADRIAN GIBBS
Security Guard . . .	CHRISTOPHER HURST
Security men . . . .	RICHARD BONEHILL
	STEVE WHYMENT
	SIMON RAMIREZ
	KEITH GUEST



THURSDAY 18th DECEMBER /Cont . . . . .

COSTUME &  
MAKE UP:

Ready to leave TVC at 07.30

PROPS &  
DESIGN:

On location to set-up at 08.00

VIS. FX:

On location to set up at 08.00 (MODEL SHOT)

TRANSPORT:

30 seater coach at TV Centre Main Reception at 07.15  
to leave for Crowsley Park at 07.30.  
Stay with Unit and return on wrap.

CATERERS:

On location parked in Stable yard to serve:-

From 08.00 Breakfast for 40 approx  
10.30 coffee  
12.30 Lunch  
Tea on wrap

TIME TABLE

0700-0900	Travel, breakfast, set-up.
0900-1030	Shoot
1030-1050	coffee
1050-1230	Shoot
1230-1330	Lunch
1330-1530	Shoot
1530-1700	Wrap & Travel.

TECH REQS:

Filters  
Block & tackle (50')  
2 prs. Walkie Talkies  
Loudhailer.

FRIDAY 19th DECEMBER

UNIT CALL:        0800 to set-up    (breakfast at 07.30)

LOCATION:        Parking Lay-by on Amersham Road (A413)

CONTACT:        Gerrards Cross Police    (Only very urgent calls)  
Gerrards Cross (49) 82222

PARKING:        In slip road to Electricity Grid & Water works.  
Leave room for access.

DIRECTIONS:    See Maps 1 & 5

A40 towards Beaconsfield turn Right at lights onto  
A413 then either take right filter to double back  
onto Lay-by or continue up to roundabout, and head  
back for London. Do not go on M40!

SEQUENCES:

Episode 1	TKs 14	script pages 54-55
	TK 15	" 57-58
Episode 2	TK 1	" 1-5
	TK 2	" 7
	TK 3	" 9
	TK 4	" 12
	TK 5	" 14

ARTISTS:        07.00 at TVC for Costume & Make-up.  
Leave at 0730

Doctor . . . . . TOM BAKER  
Adric . . . . . MATTHEW WATERHOUSE  
Watcher . . . . . ADRIAN GIBBS (on Stand-by)  
Detective . . . . . TOM GEORGESON  
P.C. . . . . DEREK SOUTHERN

COSTUME &  
MAKE UP:        Ready to leave at 07.30 (Plus costume for 3rd P.C.)

FRIDAY 19th DECEMBER /Cont . . . .

VIS. FX: Dolls required on location by 09.00

DESIGN & PROPS: On location at 08.00 to set-up.

PROP CARS: Aunt Vanessa's Car with Flat Tyres and Lady Driver on location by 08.00  
Police car with in-vision Driver on location by 08.00

TRANSPORT: 30 seater coach at TVC Main reception at 07.15 to leave for A413 at 07.30 and to stay with Unit and return on wrap.

CATERERS: on location parked in slip road to serve:  
Breakfast from 07.30 for 40 approx  
coffee from 10.30  
Lunch 12.00  
tea on wrap

TECH REQS: Elemac & Jib & tracks.  
2 prs. Walkie talkies, loudhailer

TIME-TABLE

0700-0830	Travel, breakfast, set-up.
0830-1030	Shoot Episode 1 TKS 10, 14
1030-1050	Coffee
1050-1300	Shoot Episode 2 TKS 1
1300-1400	Lunch
1400-1530	Shoot Episode 2 TKS 2-5
1530-1700	Tea, wrap and Travel.

AND A HAPPY CHRISTMAS TO ALL OUR  
READERS



USEFUL NUMBERS

BBC - TV Centre 743 8000

Producer:	Ex: 3667
Production Office	Ex: 2289/6
Main Reception	Ex: 3984
Organiser	Ex: 2235/7715
Transport	Ex: 3991/2/3/4

BBC TFS 567 6655

F.O.M.	Ex: 784/5
Reception	Ex: 500/1

EXTERNAL

Car Supplier

Caterers 0442 46584

Battersea Park 228 2798

Chelsea Police, Sgt. Close 741 6478

Battersea Police Inspector McDonagh 223 6611

Gerrards Cross Police 49 82222

Henley Police 04912 4602

P.L.A. Captain Dear 940 8288

Hospitals:

St. James' Hospital  
Sarsfield Road. London SW12  
Tel: 672 1222

BATTERSEA

Royal Berkshire Hospital  
London Road  
Reading RG1  
Tel: 0734 85111

CROWSLEY PAR

Hillingdon Hospital  
Uxbridge  
Middx  
Tel: 89 38282

A413



# OVER ALL AREA MAP. MAP 1



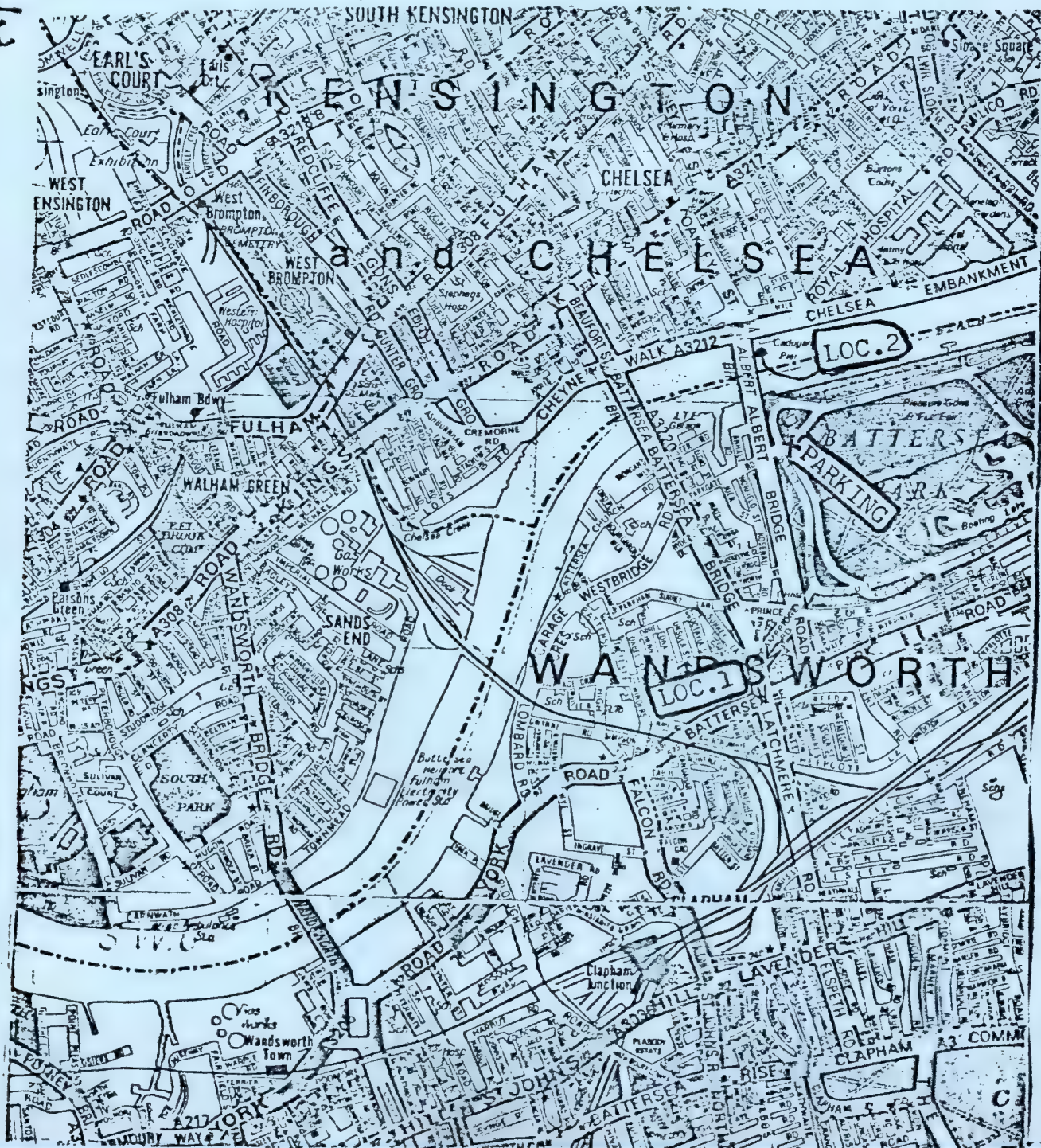
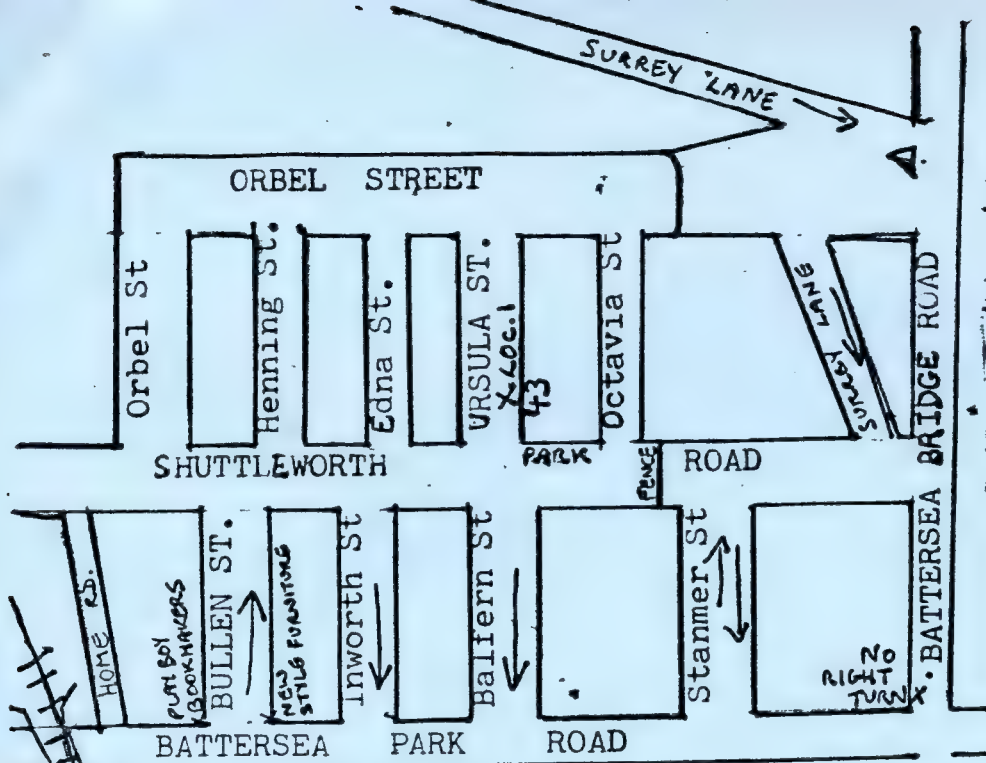


# MAP 2

"DR. WHO" 5V  
Tuesday, 16th December

LOC.1: 43 URSULA ST.  
Battersea S.W.11.

LOC.2: CADOGAN PIER/  
ALBERT BRIDGE S.W.3



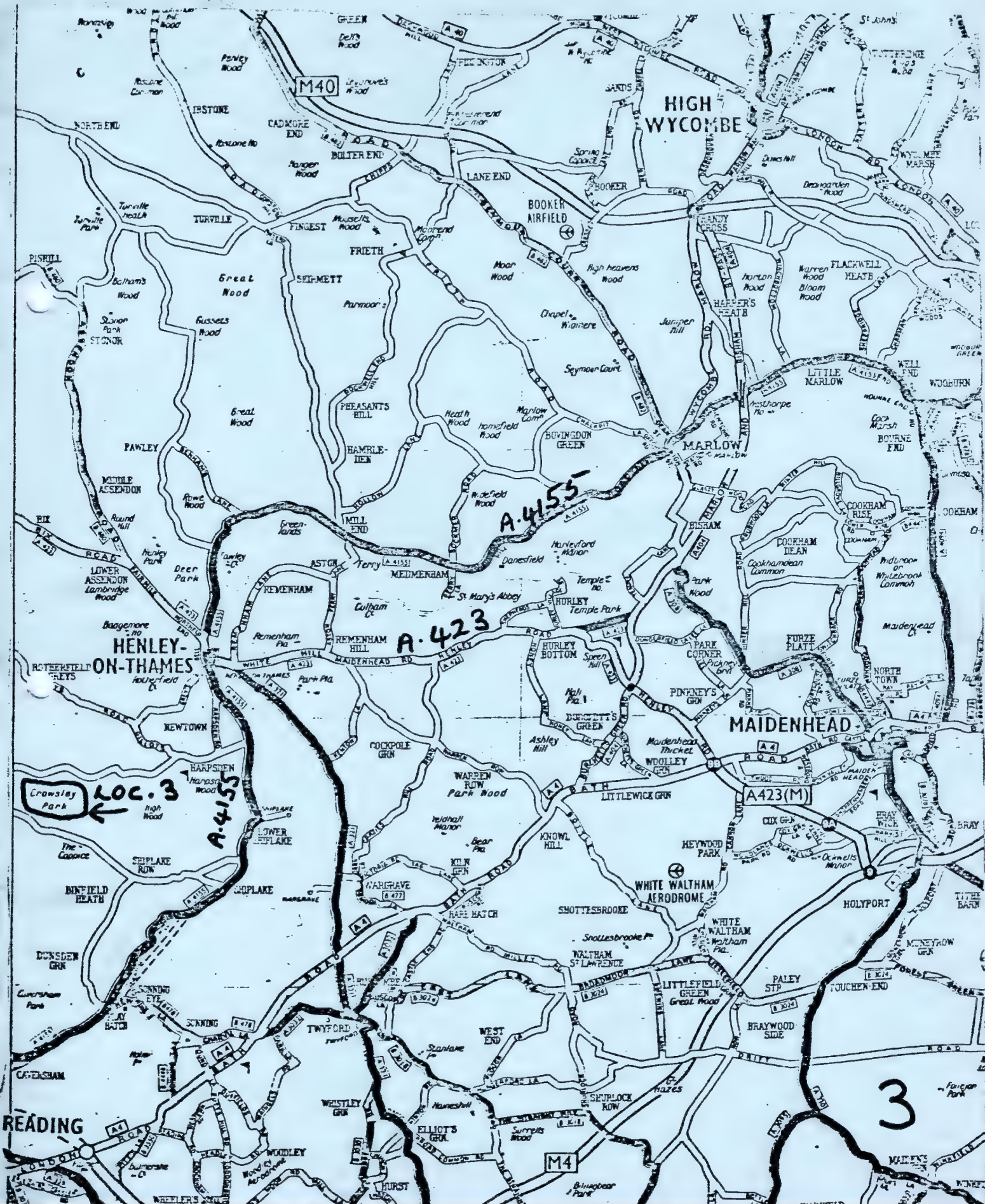
2



"DR. WHO" 5V Thursday, 18th December 1980

LOC. 3: BBC RECEIVING STATION, CROWSLEY PARK, Nr. HENLEY-on-THAMES.

(See also Maps. 1 & 4)





This is a detailed topographical map of the Henley-on-Thames area. The map is annotated with handwritten text: "A.423" and "TO LONDON" in the upper right; "A.4155" and "READING" in the lower left; "LOC. 3" in the center; and a large "4" in the bottom right corner. The map includes labels for numerous villages and towns such as Henley-on-Thames, Rotherfield Peppard, Sonning Common, and The Plowden Arms. It also shows various roads, including A423 and A4155, and landmarks like the Sonning Eye and the Plowden Arms.



# MAP 5

5





# Property & Drape Requirements

From: Director Peter Grimwade

Room No. 206 Thres Hse Extn.

To Manager Scenic Properties Buyers

Production DR WHO

Designer Malcoln Thornton Extn. 7037

Scenic Properties Buyer JOHN STEVENSON Extn. 2597

Ref. Room No. V.T.R. 8/9th January, 1981

Project No. 2340/9221/2

Ealing.

Location/Country

Studio TC3

File 014 Paper Colour C

Copies to

Director (3)	Night Manager
Designer	(Scenic Servicing)
Scenery Manager	Hired/Movement (2)
Scenic Prop. Buyer	
Man. Props (O&S) (5)	Memoes to
Petty Cash	T.O.M.
Booking Clerk	Catering
Designer Est.	Sound Maintenance
Film Op. Sup. Est.	H/Engineers
Armourers	H/Electricians

Order No. H T/C ZERO DELIVERY COLLECTION DATE 5/1/81

Date Due 17/12/80

Date Recd. 30/12/80

Designers Dressing Props

TARDIS CONTROL ROOM

501 1 Hat stand

TARDIS POLICE BOX

502 1 Phone ex filming

TARDIS CLOISTERS ONCE

503 3 Off P/Glass stone benches

504 1 Off sun dial

505 1 Off tree free standing on base \*req for 2nd studio TC6\*

506 4 Off small trees

507 Assorted smaller bushes and shrubs des will discuss

508 12 Off bags ivy

509 3 Off bags moss

510 6 Off bags leaves

511 Quantity of turves to be cut as weeds between pavings

512 24 Turfs of green course grass

513 6 Stone urns

514 1 Bag cork chippings

515 2 Bags peats

516 Assorted items of garden dressing

517 Assorted plants for urns

# BBC TV Property & Drape Requirements

CONTINUATION SHEET

Page No. ...3.....

Order No.

Production

DR JHO

V.T.R.

8/9th Jan 81

## TARDIS CORRIDOR ONCE

- | Order No. | M | T | C | Description             |
|-----------|---|---|---|-------------------------|
| 518       |   |   |   | Items ex Rommands room  |
| 519       | ✓ |   |   | 1 Hatstand elements     |
| 520       | ✓ |   |   | 1 Pendant lamp          |
| 521       | ✓ |   |   | 1 Picture               |
| 522       | ✓ |   |   | Seating unit            |
| 523       | ✓ |   |   | Cushions                |
| 524       | ✓ |   |   | Feathers in container   |
| 525       | ✓ |   |   | Out out screen          |
| 526       | ✓ |   |   | <del>Bed</del>          |
| 527       | ✓ |   |   | <del>Bed-dressing</del> |

## CANTRY OF CONTROL ROOM ONCE

- |     |   |  |  |  |
|-----|---|--|--|--|
| 528 | ✓ |  |  | 3 Benches for equipment                              |
| 529 | ✓ |  |  | Wall racks for equipment                             |
| 530 | ✓ |  |  | Free standing racks for equip                        |
| 531 | ✓ |  |  | 3 Fixed chairs                                       |
| 532 | ✓ |  |  | 2 Swivel old typist type chairs                      |
| 533 | ✓ |  |  | Quantity of conduit and light switches power sockets |
| 534 | ✓ |  |  | Quantity of ducting for cables                       |
| 535 | ✓ |  |  | Assorted items of elec hardware                      |
| 536 | ✓ |  |  | Soldering irons                                      |
| 537 | ✓ |  |  | Lengths of cable and wire                            |
| 538 | ✓ |  |  | 3 Enamel pendant lights                              |
| 539 | ✓ |  |  | 1 microphone on base or attached to a unit           |
| 540 | ✓ |  |  | Manuals and elec books                               |
| 541 | ✓ |  |  | Astral maps and charts                               |
| 542 | ✓ |  |  | 2 Angle poise lamps                                  |
| 543 | ✓ |  |  | Inspection lamps                                     |
| 544 | ✓ |  |  | Wall mounted lamps                                   |
| 545 | ✓ |  |  | 2 Torches  |
| 546 | ✓ |  |  | Coils of thick cables on drums or reels              |
| 547 | ✓ |  |  | Wall mounted elec hardware                           |
| 548 | ✓ |  |  | Assorted small dressing                              |
| 549 | ✓ |  |  | Computer readout paper                               |
| 550 | ✓ |  |  | Telephones   |
| 551 | ✓ |  |  | Assortment of wall mounted engineering hardware      |

Buyer

PS/2771

DO NOT TYPE BELOW THIS LINE



# Property & Drapery Requirements

CONTINUATION SHEET

Page No. ...3.....

Order No.

Production

DR WHO

V.T.R.

8/9th Jan 81

H T/C

## BASE OF G-NTY ONCE

R	—	552	2 Tarpaulins dark green or brown 15 x 10
H	—	553	Quantity of turfs area 20 x 10
H	—	554	Quantity of dark green grass mats
R	—	555	4 Bags cork chippings
P	—	556	1 Bag moss
T	—	557	Quantity of engineering hardware
P	—	558	Quantity of chain link fence + 3'
F	—	559	24 Turfs green coarse grass not too long
F	—	560	3 x wall lights industrial

DJW 29/12/80

John Stevenson

2. 1. 81.



# Contract Variation Number **G**

~~Design Charge~~  
Production Charge

Programme Title **DI Who**  
 Producer **John N. Turner**  
 Director **Peter Grimade**  
 Designer **Malcolm Turner**  
 Contractor **BBC**

Studio No.  
 Rating  
 Location/Country  
 Project No. **2340/9221-4**  
 Zero Date  
 Filming Date **17/12/80**  
 VTR/Trans

Copies to  
 A.P.  
 Asst. Plastics  
 A/W Shop Man.  
 A/W Shop (Prade) (2)  
 A/W Shop (Allog) (2)  
 Buys  
 Contractor  
 Costing  
 Director  
 Drawing Man. (2)  
 Estimator  
 Man Hours **2**  
 Graphics  
 Metal W/Shop  
 Night Men. (2)  
 Producer  
 Sen. Artist  
 S/Master  
 Sc. Bookings  
 Supplymen Sups. (2)  
 W/Shop Man.  
 Materials **£15**

05 JAN 1981

Please supply the following items for  
 filming. ~~As~~ Des will collect.

6 off pieces hammered copper



6 off pieces s/w. 800 x 19 x 4 - paint midnight blue



Estimated by

Date

**Malcolm Turner**  
 Designer

Ext. **5037** Date **17/12/80**

From: 8  
Subject:

203 Union House

Tel. 4111/7765  
Ext.:

date: 18th December 1981

USE OF "TOP OF THE POPS" SET IN "DOCTOR WHO"

To:

Michael Hurll, 4014 TVC

cc: Robin Nash, 4000 TVC

John Nathan-Turner

203 Union House

Peter Grimwade, 206

Threshold House

Malcolm Thornton,

457 Sc. Blk. TVC

Andy Dimond, 457 Sc. Blk  
TVC

Jeanette Wright,

6055 TVC

Further to our conversation on Tuesday, I would like to thank you for agreeing to allow DOCTOR WHO to utilize part of the TOP OF THE POPS set.

As agreed the arrangements will be as follows:

After your recording on Wednesday, 7th January 1981, your "girder" units will be stripped of their perspex panels and set into the DOCTOR WHO studio overnight on the 8th January. After our recording on the 9th January, the perspex panels will be replaced and any refurbishment required completed in time for your recording on Wednesday, 14th January.

I understand that you will be on leave in week 1 and that our contact will be Robin Nash.

Many thanks for your help.



(Angela Smith)

<b>Contract Variation Number</b> Design <u>      </u> Change <u>      </u> Institution Charge <u>      </u>		Order No. <u>723</u> Esting <u>      </u> Location/County <u>      </u>	Order to <u>      </u> Rec. Number <u>      </u> A/W Shop Man. <u>      </u> A/W Shop (Model) (2) <u>      </u> A/W Shop (Model) (3) <u>      </u> Office <u>      </u> Director <u>      </u> Drawing Man. (2) <u>      </u> Drawing Man. (3) <u>      </u>	Drawing <u>      </u> Model W/Shop <u>      </u> Model (2) <u>      </u> Spec. Artist <u>      </u> S/Manager <u>      </u> Est. Section <u>      </u> Supply and Equip. (2) <u>      </u> W/Shop Man. <u>      </u>
Reference Title <u>DR AND</u> Project No. <u>2390/9221</u>		Date <u>2/1/51</u> Drawing Date <u>      </u> VTR/Trans <u>5/9/1/51</u>	Man. Hours <u>      </u> Materials <u>      </u>	
Designer <u>ROBERT GEORGE WARD</u> Checker <u>MALCOLM THORNTON</u> Approver <u>ROBERT SNOW</u>		<u>      </u>		

SEE SET SHEET NO 343

PHOTOS GANTRY BASE SET.

Plan view Rightway Track  
 Side view PN 31 150 in elevation NTS

GANTRY SET

Plan view Low NF 4 should show  
 Side NF 15

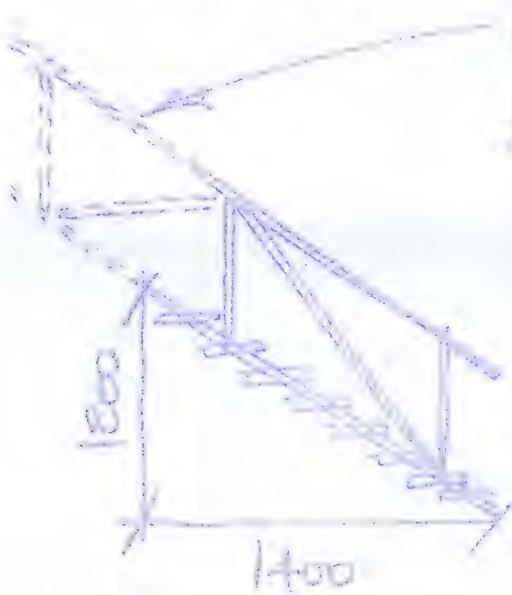
*[Handwritten signatures and notes at bottom right]*



Contract Variation Number <b>1</b> <b>11</b>		Order No. <b>TCS</b>	Order to A.P.	Graphics
Production Change		Dating	App. Person	Metal W/Shop
Program Title <b>"D. Who"</b>		Location/County	A/W Shop Man.	Night Men. (2)
Product <b>John Turner</b>		Project No. <b>2340/9221.2</b>	A/W Shop (Prods) (2)	Producer
Director <b>John Turner</b>		Start Date <b>6/1/81</b>	A/W Shop (Alloc) (2)	Sec. Artist
Production <b>Malcolm Thibault</b>		Planning Date	Bullens	Estimator
Executive <b>Arcturys</b>		YTD/Total <b>8/9/1/81</b>	Outsides	Sc. Bookings
			Onsets	Supplyman Sups. (2)
			Directors	W/Shop Men.
			Drawing Men. (2)	
			Estimator	
			Man Hours <b>7</b>	<b>25</b>

"BASE OF QUANTITY"

Please alter existing metal head unit  
ex 'D. Who' filming. (at end of building)



Remove this top section  
back to dimension shown  
\$ for an metal plates  
for fixing to P/wood  
beams

Sketch of existing steel head unit  
NTS

M. Thibault

Control Version Number Production Change		Date 29/12/81	Sample No. TC3	Copies to A.E. Admin. Offices A/W Shop Men R/V Shop (Prod) (2) A/V Shop (Admin) (2) Bureau Commander Control Director Drawing Mkt. (2) Engineer	Graphics Metal W/Shop Night Shop (2) Production Ship Artist S/Master Sp. Bookings Supplymen Supp. (2) W/Shop Men
Program Title 26. WHO.		Project No. 2340/9221-2	Release Date 6/1/81	Max Hours 20	Materials 12
Producer John Turner		Zero Date 6/1/81	Filming Date 8/1/81		
Director Peter Cythruside					
Engineer Malcolm Tholerton					
Contractor ZIRCON					

OVERNIGHT WED THU JAN AFTER TOT.P. VTR

Please remove all fibre-glass & metal mesh carefully from 2 off 4 triangular units (X1)

EX TOP OF THE POPE

NOTE

SPECIAL MATERIALS  
 "PYRAMID" FIBRE GLASS  
 MILK WHITE " "  
 FROM ADAMANT MERCHANT  
 EXPANDED METAL MESH

Mark each piece of fibre glass & mesh etc and its position on each unit so that after VTR 9/1/81 the panels can be replaced in correct position on units (X1)

~~Keep pieces of fibre glass & mesh very safely for re-installation in unit (X1)~~

Keep pieces of fibre glass & mesh very safely for re-installation in unit (X1).

THIS WORK MUST BE COMPLETED FOR TOP OF THE POPE 14/1/81

M.F. Tholerton  
 Designer

5587 22/12/81



F I L M I N G   S C H E D U L E"DR. WHO" (5V)'LOGOPOLIS'

by

Christopher H. Bidmead

REMOUNT FILMING : MONDAY, 22ND DECEMBER, 1980  
 A413, AMERSHAM ROAD  
FILM CREW TO BE CONFIRMED

EXEC. PRODUCER . . . . . BARRY LETTS  
 PRODUCER . . . . . JOHN NATHAN-TURNER  
 DIRECTOR . . . . . PETER GRIMWADE  
 PRODUCTION ASSOC. . . . . ANJI SMITH  
 PRODUCTION MANAGER . . . . MARGOT HAYHOE  
 PRODUCTION ASSIST. . . . . PAT GREENLAND  
 A.F.M. . . . . VAL MCCRIMMON

CAMERAMAN . . . . . ~~PETER HALL~~  
 ASSISTANT . . . . . JOHN DALY  
 GRIPS . . . . . JOHN PHILLIPS  
 SOUND RECORDIST . . . . . JIM McALISTER  
 ASSISTANT . . . . . TIM HUMPHRIES  
 LIGHTING . . . . . DAVE GORRINGE

F.O.M. . . . . GRAHAM RICHMOND  
 FILM EDITOR . . . . . PAUL HUMPHRIES

DESIGNER . . . . . MALCOLM THORNTON  
 ASSISTANT . . . . . JO DAY  
 VISUAL EFFECTS . . . . . JOHN HORTON  
 ASSISTANT . . . . . DAVID BEZKOROWOJNY  
 PROP BUYER . . . . . JOHN STEPHENS  
 COSTUME DESIGNER . . . . . JUNE HUDSON  
 DRESSERS . . . . . CARL LEVEY/VERNON WHITE/JANE  
 MAKE UP ARTIST . . . . . DORKA NIERADZIK HICKSON  
 ASSISTANTS . . . . . VIV RILEY/CHARLOTTE NORMAN/  
    KAREN TURNER  
 FILM OPS. . . . . JOE BATES/RAY DAVIS/MIKE SMITH/  
    ARTHUR GOLDTHORPE

Distribution

All above .

Cast

H. Series/Serials 406 Thres.  
 Org. Series/Serials 402 Thres.  
 H.D.G. Tel. 5098 TC  
 Programme Transport 7091 Spur TC  
 Transport Kendal Ave.  
 C.A. (Gen) D.G. Tel. 5099TC  
 Nansi Davies S313 S.H.  
 Sheila Hodges S313 S.H.  
 Carol Vigurs 7092 TC.

Make up Manager E716 T.C.  
 H. Make Up /121 TC  
 Mike Saunders 267 Sc. Blk.  
 Property Master 272 Sc. Blk.  
 R. Watson 016 T.C.  
 Police Investigator 410 Bent.  
 Art Editor R.T. 35 M.H.S.  
 Pictorial Publicity G.2 10 Cav. Pl.  
 Drama Press Office 2013 TC  
 Visual Effects Org. Western Ave.  
 Features Ed. R.T. 32 M.H.S.

/Cont . .



WEDNESDAY 17th DECEMBER

MONDAY, 22ND DECEMBER

UNIT CALL: 08.00 to set-up (Breakfast 07.30)

LOCATION: Parking Lay-by on Amersham Road (A413)

CONTACT: Gerrards Cross Police (Only very urgent calls)  
Gerrards Cross (49) 82222

PARKING: In Slip road to Electricity Grid & water works.  
Leave room for access.

DIRECTIONS: See Maps 1 & 5  
A.40 towards Beaconsfield, turn Right at lights onto  
A413 then either take right filter after railway viaduct  
to double back onto lay-by or continue up to roundabout  
and head back for London. Do not go on M40.

SEQUENCES:

Episode One	TK 1	script page	1-2
	TK 3	"	13
	TK 4	"	16
	TK 5	"	19
	TK 6	"	24
	TK 7	"	27
	TK 8	"	30-31
	TK 9	"	34-36
(P.O.V. only)	TK 10	"	40
	TK 11	"	43-45
	TK 12	"	49
	TK 13	"	51

ARTISTS: 0700 at TVC for costume and Make-up.  
Leave at 07.30

Tegan . . . . . JANET FIELDING  
Aunt Vanessa . . . . . DOLORE WHITEMAN  
Watcher . . . . . ADRIAN GIBBS  
P.C. . . . . RAY KNIGHT

COSTUME &  
MAKE UP Ready to leave TVC at 07.30

DESIGN &  
PROPS: On location at 08.00 to set up Tardis.

VIS: FX: On location at 08.00 for flashing Tardis lights.

PROP CARS: Aunt Vanessa's car + Flat Tyres and Lady driver  
on location by 0800.

WEDNESDAY 17th DECEMBER /Cont . . . . MONDAY, 22ND DEC

TRANSPORT: 30 seater coach at TVC main reception at 07.15  
to leave for A413 at 0730 to stay with unit and  
return on wrap.

CATERERS: On location parked in slip road to serve: for approx 35  
Breakfast from 0730  
Coffee from 10.30  
Lunch 12.00  
Tea on wrap.

TECH REOS: Elemac, jib and tracks +  $\frac{1}{2}$  circle  
Filters  
2 prs. walkie talkies, loudhailer.

TIME-TABLE

0700-0830	travel, breakfast, set-up.
0830-1030	Shoot Ep 1 TKs 1,3-5.
1030-1050	Coffee
1050-1200	Shoot Ep1 TKs 6-8
1200-1300	Lunch
1300-1530	Shoot Ep1 TKs 9-13
1530-1700	Wrap, tea, travel.

# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. <i>ep1</i>		PROJ. No.	
SLATE <i>24</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. <i>1</i>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description:			W/T		
<i>By-pass</i>  <i>CU pc with phone</i>			Dialogue:		
			<i>"OK Sam, I'll hang on"</i>		
TAKE	1	2	3	4	5
DURATION	<i>22"</i>	<i>22"</i>			
END BOARD		<i>E/B</i>			
REMARKS		<i>fade out</i>			

T & S LTD



# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <i>2 wbo</i>		E.P. <i>Epl</i>		PROJ. No.	
SLATE <i>25</i>	SHOT/S	INT.	DAY <input checked="" type="checkbox"/>	SYNO <input checked="" type="checkbox"/>	CAM ROLL: <i>5</i>
TK SEQ. <i>7k1</i>		EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE	SOUND ROLL: <i>3</i>
Description:		W/T			
<i>By-pass</i>  <i>LS Police Bus &amp; PC</i>  <i>(NR for treatment - gallery only for wobble effect)</i>		Dialogue:  <i>500 long 1st 1st</i>			
TAKE	1	2	3	4	5
DURATION	<i>1.47</i>				
END BOARD					
REMARKS	<i>(Handwritten)</i>				

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <i>Q w.b.</i>		E.P. <i>ep 1.</i>		PROJ. No.	
SLATE <i>26</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNOPSIS <i>mm</i>
TK SEQ. <i>1</i>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE <input checked="" type="checkbox"/>
Description: <i>By pass</i>			W/T		
<p><i>MS PC by Box</i></p> <p><i>Struggle as lei pulled inside phone drops.</i></p>			Dialogue:		
TAKE	1	2	3	4	5
DURATION	<i>-25</i>				
END BOARD					
REMARKS	<i>done again</i> <i>.34"</i> <i>0.15 p.p.s.</i> <i>20"</i>	<i>lost time</i> <i>20"</i>			

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <i>h who.</i>		E.P. <i>exp</i>		PROJ. No.	
SLATE <i>27</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. <i>TK1</i>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description: <i>By - pass</i>  <i>BLU Police man</i> <i>expression of horror</i>			W/T		
			Dialogue:		
TAKE	1	2	3	4	5
DURATION	<i>16"</i>				
END BOARD					
REMARKS					

T & S LTD



# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. <i>Epl</i>		PROJ. No.	
SLATE <i>26</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. <i>7k1</i>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description:  <i>By pass</i>  <i>CU phone -</i> <i>hand. w'</i>			W/T		
			Dialogue:		
TAKE	1	2	3	4	5
DURATION	<i>8"</i>				
END BOARD					
REMARKS					

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. <i>ep1</i>		PROJ. No.	
SLATE <i>29</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. <i>7k1</i>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description:  <i>by pass.</i>  <i>cu phone dangling down</i>			W/T		
			Dialogue:		
TAKE	1	2	3	4	5
DURATION	<i>30"</i>				
END BOARD	<i>ELB</i>				
REMARKS					

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. <i>Ep 1</i>		PROJ. No.	
SLATE <i>30</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. <i>7k1</i>		EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE	CAM ROLL: <i>6</i>
Description:  <i>By pass</i>  <i>WS Police Box door closing</i> <i>plate dangling. Police</i> <i>sign w/ words</i> <i>Blocked</i>			W/T		
			Dialogue:		
TAKE	1	2	3	4	5
DURATION	<i>12"</i>				
END BOARD					
REMARKS					

T & SLTD



# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		PROJ. No.	
SLATE 31	SHOT/S		INT. <input checked="" type="checkbox"/>	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. 7K 4			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description: By pass m744 m0215 get 10 of 100 N/S Tegen & Tegen (1st) 25 w. Varnes get out from sound			W/T		
			Dialogue:		
TAKE	1	2	3	4	5
DURATION	.18"	.18"	.20"		
END BOARD					
REMARKS			good.		

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <i>R. n. b. 5V</i>		E.P. <i>601</i>		PROJ. No.	
SLATE <i>32</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYN <input checked="" type="checkbox"/>
TK SEQ. <i>7K 4</i>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description:			W/T		
<i>Ry-pob</i> <i>And Vaneva</i> <i>low</i>  <i>MCU And Vaneva</i>  <i>down</i>			Dialogue:		
			<i>✓ P. 16</i>		
DURATION	<i>30"</i>				
END BOARD					
REMARKS	<i>down</i> <i>turn</i>				

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: 12 Who. 5V		E.P. 681		PROJ. No.	
SLATE 33	SHOT/S	INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>	CAM ROLL: 6
TK SEQ. TKS		EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE	SOUND ROLL: 3
Description:		W/T			
<p><u>By-pass</u></p> <p>MAS Tegan / Jessica only Teds by</p> <p>Hold Tegan and record</p> <p>Bonnie</p> <p>Check back with her on</p> <p>the guests Bonnie</p> <p>opened - and on</p> <p>with 35.</p>		<p>Dialogue: <input checked="" type="checkbox"/></p> <p>P.19</p>			
TAKE	1	2	3	4	5
DURATION	28	30	35	35	
END BOARD					
REMARKS			OK	OK	

T & S LTD



# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. <i>GP1</i>		PROJ. No.	
SLATE <i>34</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. <i>TKS</i>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description:  <i>By-pass</i>  <i>MCU Tegan</i> <i>removing to back</i>			W/T		
			Dialogue:  <i>✓ P 19</i>		
TAKE	1	2	3	4	5
DURATION	<i>30</i>				
END BOARD					
REMARKS					

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <i>R. W. S. V</i>		E.P. <i>ep1</i>		PROJ. No.	
SLATE <i>35</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. <i>TK 5</i>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description:			W/T		
<i>By pass car</i>  <i>MCU Aunt Vanessa (cut in)</i>  <i>(lost line - reaction to wheelspinne)</i>			Dialogue:		
			<i>✓ P. 19</i>		
TAKE	1	2	3	4	5
DURATION	<i>29"</i>	<del><i>30"</i></del>			
END BOARD					
REMARKS					

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <i>Dr Who</i>		E.P. <i>Ep1</i>		PROJ. No.	
SLATE <i>9/6</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. <i>TK-6</i>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description: <i>Is Pass</i> <i>Car: long-bus</i>  <i>M5 Vanessa with book</i> <i>Hand, house</i> <i>Tendis</i>			W/T		
			Dialogue: <i>✓</i> <i>2-14</i>		
TAKE	1	2	3	4	5
DURATION	<i>30</i>				
END BOARD					
REMARKS					

T & SLTD



# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <u>2 Who SV</u>		E.P. <u>ep1</u>		PROJ. No.	
SLATE <u>37</u>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC
TK SEQ. <u>TK7</u>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE <input checked="" type="checkbox"/>
Description: <u>By Poss</u>			W/T		
<p>2 police Boxes Tardis dematerialises then police Box by 4 flashes. Bike falls over, dangling plane has vanished!</p>			Dialogue:		
TAKE	<u>1</u>	<u>2</u>	3	4	5
DURATION					
END BOARD					
REMARKS	pan mini. Bike	pan dangling plane.  <u>Better</u>			

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <u>2 who 5V</u>		E.P. <u>One</u>		PROJ. No.	
SLATE <u>38</u>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC
TK SEQ. <u>Tks 9/10</u>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE <input checked="" type="checkbox"/>
Description: <u>By Pass</u>			W/T		
<p>WS of empty hillside and 2 mts fly.</p> <p>Then tighter shot of hillside &amp; trees</p>			Dialogue:		
			<p>10"</p> <p>10"</p> <p>version shot for several takes</p>		
TAKE	1	2	3	4	5
DURATION					
END BOARD					
REMARKS					

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: Dr who 5V		E.P. One		PROJ. No.	
SLATE 39	SHOT/S	INT.	DAY ✓	SYNC	CAM ROLL: 7
TK SEQ. Tks 8/9/10		EXT. ✓	NIGHT	MUTE ✓	SOUND ROLL:
Description: By Pass		W/T			
<p>MS watcher at fence (hillside blyg.          watching          Beckoning          looking in various direction.          Stand: still - arms at side.          Then tighter shot.</p>		<p>Dialogue:</p> <p>Variation shot          for          variation <u>THIS</u></p>			
TAKE	1	2	3	4	5
DURATION					
END BOARD					
REMARKS	<p><u>NB</u> Then done all above again on  <u>Smeared lens</u></p>				

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <i>Who 50</i>		E.P.		PROJ. No.	
SLATE <i>40</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. <i>TK4</i>		EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE	CAM ROLL: <i>8</i>
Description: <i>Bay Pose</i>			W/T		
<i>CU Tegan</i> <i>close a couple of times</i>			Dialogue:		
			<i>✓</i> <i>P16</i> <i>"Constance"</i>		
TAKE	1	2	3	4	5
DURATION					
END BOARD	<input checked="" type="checkbox"/>				
REMARKS	<i>Stopped</i> <i>room for</i> <i>being</i>				

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. <i>Ep 14</i>		PROJ. No.	
SLATE <i>41</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. <i>714</i>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description:			W/T		
<p><i>Countryside Park</i></p> <p><i>Phon Project Ex Tinsmilla</i></p> <p><i>field, LS Aarb</i></p> <p><i>Doddering and field</i></p> <p><i><del>and field</del> (mold HgR.)</i></p> <p><i>105h</i></p>			<p>Dialogue:</p> <p><i>(PSS)</i></p>		
TAKE	1	2	3	4	5
DURATION	<i>18</i>	<i>20"</i>	<i>2</i>		
END BOARD					
REMARKS	<i>(no board)</i>	<i>(no board)</i>	<i>no</i>		
<p><i>(NB C/G and 105h)</i></p> <p><i>(Not Titled)</i></p>					

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		PROJ. No.	
SLATE <u>42</u>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYN <input checked="" type="checkbox"/>
TK SEQ. <u>7k66</u>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description:			W/T		
<p><u>Field (Photos)</u></p> <p>Dish Model</p> <p>Elg R</p> <p>odine / Ayson / Tagon</p> <p>running towards door</p> <p>3</p> <p>Secure room</p> <p>running after scene</p>			Dialogue:		
TAKE	1	<del>1</del>	<del>2</del>	4	5
DURATION	<u>012</u>	<u>114</u>	<u>11</u>		
END BOARD	<del>114</del>				
REMARKS	<p>NG</p> <p>Re Board</p>	<p>NG</p> <p>per hour</p>			

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P		PROJ. No.	
SLATE 43	SHOT/S	INT.	DAY	SYNC	CAM ROLL: 1
TK SEQ. 6b		EXT.	NIGHT	MUTE	SOUND ROLL: 4
Description:		W/T			
<p><i>Scenes as shot</i></p> <p><del>Scene 1</del></p> <p>Adrian / Myself / Tony</p> <p>running across field</p> <p>followed by 3 Seamus</p> <p>very close / looked over on</p> <p>(Model Hg R)</p>		Dialogue:			
TAKE	1	2	3	4	5
DURATION	24"				
END BOARD	LIB				
REMARKS					

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		PROJ. No.	
SLATE	44	SHOT/S	INT.	DAY	SYNG
TK SEQ.			EXT.	NIGHT	MUTE
Description:			W/T		
<p>Fields at photo.</p> <p>WS</p> <p>Agassal Admi</p> <p>running. L-R</p> <p>slow down in close up</p>			<p>Dialogue:</p> <p>To be edited in</p> <p>in various files</p> <p>(material at 44 T. reel) 20"</p>		
TAKE	1	2	3	4	5
DURATION	44				
END BOARD					
REMARKS					

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 45	SHOT/S		INT.	DAY ✓	SYNC ✓
TK SEQ. 1k.			EXT. ✓	NIGHT	MUTE
Description: Field      Arrives 2 Secret guards across front L-R			W/T		
			Dialogue:		
TAKE	1	2	3	4	5
DURATION	20"				
END BOARD	21B				
REMARKS					

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		PROJ. No.			
SLATE 46	SHOT/S		INT.	DAY ✓	SYNC ✓	CAM ROLL: 1	
TK SEQ.			EXT. ✓	NIGHT	MUTE	SOUND ROLL: 4	
Description:			W/T				
<p>Fields phone</p> <p>Seventeen men arm arm fields</p> <p>L-R</p> <p><del>He</del></p>			<p>Dialogue:</p> <p>for show 1/2 Green 1/2</p>				
TAKE	1	2	3	4	5		
DURATION	27"	32"					
END BOARD							
REMARKS							

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 47.	SHOT/S		INT.	DAY	SYNC
TK SEQ.		EXT.	NIGHT	MUTE	CAM ROLL: 9
Description:			W/T		
<p>Field Place</p> <p>Sound guards</p> <p>R-L</p>			<p>Dialogue:</p> <p>for voice TICS</p>		
TAKE	1	2	3	4	5
DURATION	20"				
END BOARD					
REMARKS					

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 4B	SHOT/S		INT.	DAY ✓	SYNC ✓
TK SEQ. 4			EXT. ✓	NIGHT	MUTE
Description:			W/T		
<p><u>Pharos</u> (By hut)</p> <p>general reliefs</p> <p>WS / security men meet</p> <p>regl mustard Dr in bushes</p> <p>near hut</p> <p>part in view hidden by</p> <p>hut</p> <p>Admiral (regl) also quite of hut</p>			<p>Dialogue:</p> <p>P. 50</p>		
TAKE	1	2	3	4	5
DURATION	50"	54			
END BOARD	4B	4B			
REMARKS		<p>Sound</p> <p>Scene 48</p>			

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		PROJ. No.	
SLATE 44	SHOT/S	INT.	DAY ✓	SYNC	CAM ROLL: 9
TK SEQ. 4		EXT. ✓	NIGHT	MUTE	SOUND ROLL: 4
Description:		W/T			
<p>Photos - full</p> <p>looking towards Building</p> <p>guard <del>moving</del> walking</p> <p>cam L-R</p> <p>to meet the guard by</p> <p>(for Admin POV)</p>		<p>Dialogue:</p> <p>PSU</p>			
TAKE	1	2	3	4	5
DURATION	40				
END BOARD					
REMARKS					

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 30	SHOT/S		INT.	DAY ✓	SYNC ✓
TK SEQ. 4			EXT. ✓	NIGHT	MUTE
Description: photos in Field towards building. (C) guards sent off.			W/T		
			Dialogue:		
TAKE	1	2	3	4	5
DURATION					
END BOARD					
REMARKS					

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 51	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. 4			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description:			W/T		
<p><u>Places</u> <u>Fields by</u> <u>fallen tree</u></p> <p>Doctor / Master / Tagon. with Tardis bly run. Speed. 1000 Ponk with stem to fallen tree ground bly.</p>			<p>Dialogue: 1.50</p> <p>Adri / Nyssa bly follow on.</p>		
TAKE	1	2	3	4	5
DURATION	12"	44"	36"		
END BOARD					
REMARKS	NG performance		(with Adri / Nyssa) good!		

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		PROJ. No.	
SLATE	52	SHOT/S	INT.	DAY	SYNC
TK SEQ.	4	EXT.	NIGHT	MUTE	CAM ROLL: 10
Description:			W/T		
Phons - <u>Fields</u>  Adrie / Nyssa nuntia duka stop.  (Made on Board. as 54, Take 1)			Dialogue:  PSO		
TAKE	1	2	3	4	5
DURATION	30				
END BOARD	E1B				
REMARKS					

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 53	SHOT/S		INT.	DAY ✓	SYNC ✓
TK SEQ. 4		EXT. ✓		NIGHT	MUTE
Description:			W/T		
<p><u>Pharos</u></p> <p>Food by Dicks</p> <p>CU Adri / Nyssa</p> <p>hid behind</p> <p>dicks</p> <p>Exits com. R</p>			<p>Dialogue:</p> <p>ISO</p>		
TAKE	1	2	3	4	5
DURATION	54				
END BOARD					
REMARKS					

NB  
no slate  
54  
dick this

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 55	SHOT/S		INT. ✓	DAY ✓	SYNQ ✓
TK SEQ. 4		EXT. ✓	NIGHT	MUTE	CAM ROLL: 10
Description:			W/T		
<p><u>Photos</u> <u>Field</u></p> <p><u>by Dudes</u></p> <p>Admiral Nyssa Fly</p> <p>Dada / Manta / Toga Fly</p> <p>by Feller tree</p> <p>run - followed by 3 guards</p> <p>plan admiral Nyssa.</p>			<p>Dialogue:</p> <p>PSI</p>		
TAKE	1	2	3	4	5
DURATION	30"				
END BOARD	#13				
REMARKS					

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 56	SHOT/S		INT.	DAY ✓	SYNC ✓
TK SEQ. 4			EXT. ✓	NIGHT	MUTE
Description: Phoros Field Big Rock close shot Doctor Moul Teyan running followed by guards re Doctor Agass.			W/T		
			Dialogue:		
TAKE	1	2	3	4	5
DURATION	0.30	15			
END BOARD	E13				
REMARKS	W.G. performance	Doctor Teyan music only			

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 51	SHOT/S		INT.	DAY ✓	SYNC ✓
TK SEQ. 4			EXT. ✓	NIGHT	MUTE
Description: Photos Fields  3 yards running R-L.			W/T		
			Dialogue:  PS1		
TAKE	①	②	3	4	5
DURATION	12	12			
END BOARD					
REMARKS		o.k.			

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 549	SHOT/S		INT.	DAY ✓	SYNC ✓
TK SEQ. 4			EXT. ✓	NIGHT	MUTE
Description: Plans Field CU security guard exits comb.			W/T		
			Dialogue: ✓ PSI "Intruders"		
TAKE	1	2	3	4	5
DURATION	12"	7"			
END BOARD					
REMARKS					

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <i>Dr who</i>		E.P. <i>4</i>		PROJ. No.	
SLATE <i>58</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYND <input checked="" type="checkbox"/>
TK SEQ. <i>4</i>		EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE	CAM ROLL: <i>10</i>
Description:  <i>Plaros field</i>  <i>3 security guards</i>  <i>key run</i>  <i>sound cam L</i>			W/T		
			Dialogue:  <i>P-SJ</i>  <i>"Intruder"</i>		
TAKE	1	2	3	4	5
DURATION	<i>20"</i>	<i>.25</i>			
END BOARD					
REMARKS	<i>NG</i> <i>performance</i> <i>sound</i>	<i>OK</i>			

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 60	SHOT/S		INT.	DAY ✓	SYNC ✓
TK SEQ. 4			EXT. ✓	NIGHT	MUTE
Description:			W/T		
<p><u>Phaos - Fields</u></p> <p>2 shot Doda/Moshe</p> <p>Doda throws</p> <p>zapper away</p>			<p>Dialogue:</p> <p>P. 50</p>		
TAKE	1	2	3	4	5
DURATION	11"	15			
END BOARD					
REMARKS					

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 61	SHOT/S		INT.	DAY ✓	SYNC ✓
TK SEQ. 4		EXT. ✓	NIGHT	MUTE	CAM ROLL: 10
Description:			W/T		
<p>Pharos Field</p> <p>Dodda / Master run</p> <p>Grounds <del>Cam</del> and <del>R</del></p> <p>make picks up Zappa</p>			<p>Dialogue:</p> <p>PSS</p> <p>Porter &amp; R</p> <p>these are the</p>		
TAKE	1	2	3	4	5
DURATION	- 15"	- 18	- 18		
END BOARD					
REMARKS	NG				

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		PROJ. No.			
SLATE 62	SHOT/S		INT.	DAY ✓	SYNC ✓	CAM ROLL: 10	
TK SEQ. 4			EXT. ✓	NIGHT	MUTE	SOUND ROLL: 5	
Description:  Pharos - fields  Co. Mosley band putting up Zapper pan up to in force			W/T				
			Dialogue:  P. 55				
TAKE	1	2	3	4	5		
DURATION	8"	8"					
END BOARD	ELB	ELB					
REMARKS		Good +  Use 1st Sound					

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 63	SHOT/S		INT.	DAY ✓	SYNC ✓
TK SEQ. 4			EXT. ✓	NIGHT	MUTE
Description: Phons - fields - steps Docker running toward steps - goes up			W/T		
			Dialogue: PSS.		
TAKE	1	2	3	4	5
DURATION	25	23	25		
END BOARD					
REMARKS		2nd clp			

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.			
SLATE 64	SHOT/S		INT.	DAY ✓	SYNC ✓	CAM ROLL: 11	
TK SEQ. 4			EXT. ✓	NIGHT	MUTE	SOUND ROLL: 5	
Description:			W/T				
<p><u>Pharos</u> <del>1500</del>   <u>steps</u></p> <p>full figure Doctor climbing steps.</p>			<p>Dialogue:</p> <p>PSS</p>				
TAKE	1	2	3	4	5		
DURATION	30						
END BOARD	E/B						
REMARKS							

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		PROJ. No.			
SLATE	65	SHOT/S	4	INT.	DAY ✓	SYNCL ✓	CAM ROLL: 11
TK SEQ.	4			EXT. ✓	NIGHT	MUTE	SOUND ROLL: 5
Description:				W/T			
<p><i>Mass from ground Tomastep</i></p> <p><i>Dodder upstages</i></p> <p><i>looking down</i></p>				<p>Dialogue:</p> <p><i>PS</i></p>			
TAKE	1	2	3	4	5		
DURATION	15"						
END BOARD	13						
REMARKS							

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		PROJ. No.			
SLATE	66	SHOT/S		INT.	DAY ✓	SYNC ✓	CAM ROLL: 11
TK SEQ.	4			EXT. ✓	NIGHT	MUTE	SOUND ROLL: 5
Description: <u>Pharos</u> McU Doctor on steps climbing stopping & looking				W/T			
				Dialogue:			
TAKE	1	2	3	4	5		
DURATION	40						
END BOARD	elB						
REMARKS							

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		PROJ. No.			
SLATE	67	SHOT/S		INT.	DAY ✓	SYNC ✓	CAM ROLL: 11
TK SEQ.	4			EXT. ✓	NIGHT	MUTE	SOUND ROLL: 5
Description:				W/T			
<p>Phases</p> <p>Steps (bottomed)</p> <p>2 seconds in room</p> <p>to steps</p> <p>climb up</p>				<p>Dialogue:</p> <p>PSS</p>			
TAKE	1	2	3	4	5		
DURATION	.50						
END BOARD							
REMARKS							

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 68	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNO <input checked="" type="checkbox"/>
TK SEQ. # 2			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description:			W/T		
<p><u>photos</u></p> <p>MS Tardis by bushes.</p> <p>2s Adric/Nyssa</p> <p>Pan dem R - slide down</p> <p>through scrub</p> <p>good vlg. L-R</p>			<p>Dialogue:</p> <p>P.45</p>		
TAKE	1	2	3	4	5
DURATION	10"	-25	-25		
END BOARD					
REMARKS	NG performance		good,		

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 69	SHOT/S		INT.	DAY ✓	SYNC ✓
TK SEQ. 2			EXT. ✓	NIGHT	MUTE
Description:			W/T		
<p><u>Pharos</u></p> <p><del>Mar</del> Scrubs</p> <p>Admiral Dyssia</p> <p>run through scrub</p> <p>Greener: <del>g. [unclear]</del></p>			Dialogue:		
TAKE	1	2	3	4	5
DURATION	.15.	190	.27		
END BOARD					
REMARKS	<p>not performed</p>				

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		PROJ. No.			
SLATE	70	SHOT/S		INT.	DAY ✓	SYNC ✓	CAM ROLL: 11
TK SEQ.	TK 3 or 4.			EXT. ✓	NIGHT	MUTE	SOUND ROLL: 5
Description: Photos in shrubs Tardus water comes out :				W/T			
				Dialogue:			
TAKE	1	2	3	4	5		
DURATION	40						
END BOARD							
REMARKS							

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.			
SLATE 11	SHOT/S		INT.	DAY ✓	SYNC ✓	CAM ROLL: 11	
TK SEQ. 4			EXT. ✓	NIGHT	MUTE	SOUND ROLL: 5	
Description:			W/T				
<p><i>Pharos</i></p> <p><i>LS wooden</i></p> <p><i>concrete</i></p> <p><i>Towers</i></p> <p><i>watching</i></p> <p><i>looks high up</i></p> <p><i>transl goes in. starts down</i></p>			<p>Dialogue:</p> <p><i>P.SS</i></p>				
TAKE	1	2	3	4	5		
DURATION	.20						
END BOARD							
REMARKS	<p><i>done 3 times</i></p>						

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.			
SLATE 72	SHOT/S		INT.	DAY ✓	SYNC ✓	CAM ROLL: 11	
TK SEQ. 1			EXT. ✓	NIGHT	MUTE ✓	SOUND ROLL:	
Description:			W/T				
<p><u>Pharos</u></p> <p>Tardis mpts in S. Hubs.</p> <p>(Tardis on Right Plate - Tardis on)</p>			<p>Dialogue:</p> <p>(then all encha)</p> <p>- G word L-R in front of S. Hubs</p>				
TAKE	1	2	3	4	5		
DURATION	.45						
END BOARD							
REMARKS							

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		PROJ. No.			
SLATE	73	SHOT/S		INT.	DAY	SYNC	CAM ROLL: 12
TK SEQ.	4			EXT.	NIGHT	MUTE	SOUND ROLL: 5
Description:				W/T			
<p><u>Pharos</u></p> <p>Big small hut.</p> <p>WS</p> <p>Dodd / Mottel Tegan running towards cam. back by hut. Tegan up.</p> <p>Tegan at hut.</p> <p>Adrian / Mysser out group shot. - all out.</p>				<p>Dialogue:</p> <p>PS2 ✓</p> <p>→ 34</p>			
TAKE	1	2	3	4	5		
DURATION	.30"	1.05	1.0				
END BOARD							
REMARKS							

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4		PROJ. No.	
SLATE 74	SHOT/S		INT.	DAY ✓	CAM ROLL: 12
TK SEQ. 66			EXT. ✓	NIGHT	MUTE ✓
Description:  Phone  By Building  Robert Aspinall  (look P)  Cards R			W/T		
			Dialogue:		
TAKE	1	2	3	4	5
DURATION	1:24				
END BOARD	<del>1:24</del>				
REMARKS					

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# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P				PROJ. No.	
SLATE	75	SHOT/S		INT.	DAY ✓	SYNC	CAM ROLL: 12
TK SEQ.	6			EXT. ✓	NIGHT	MUTE ✓	SOUND ROLL:
Description:  <div style="text-align: center;"> <u>Across</u>  outside building   C. B. S. C. C. C. / M. S. S.  looking up  to dash. </div>				W/T			
				Dialogue:			
TAKE	1	2	3	4	5		
DURATION	.57						
END BOARD							
REMARKS							

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P				PROJ. No.	
SLATE	76	SHOT/S		INT.	DAY ✓	SYNC	CAM ROLL: 12
TK SEQ.	6			EXT. ✓	NIGHT	MUTE ✓	SOUND ROLL:
Description:  <u>Phonics Buddy</u>  CU second ground motion of desk  Exit R				W/T			
				Dialogue:			
TAKE	1	2	3	4	5		
DURATION							
END BOARD							
REMARKS							

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <i>Qr who 'Lagopolis'</i>		E.P. <i>Episode One</i>		PROJ. No.	
SLATE <i>1</i>	SHOT/S	INT.	DAY <input checked="" type="checkbox"/>	SYNC	CAM ROLL: <i>1</i>
TK SEQ. <i>TK2</i>		EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE <input checked="" type="checkbox"/>	SOUND ROLL:
Description:		W/T			
<p><i>Plane over head.</i></p> <p><i>done again</i></p> <p><i>&gt; again</i></p> <p><i>&amp; again</i></p> <p><i>again</i></p> <p><i>NB all on one Board. like all of them.</i></p>		Dialogue:			
TAKE	<i>(1)</i>	<i>(2)</i>	<i>(3)</i>	<i>(4)</i>	<i>(5)</i>
DURATION					
END BOARD					
REMARKS	<i>Plane over head</i> <i>BLA II</i>	<i>Airbrs</i>	<i>Tident</i>	<i>over plane</i>	<i>Jumbo</i> <i>Butler</i> <i>on way 2</i>

T & S LTD



# BBC TV FILM CONTINUITY NOTES

Date:

PROG: 2 who 'logopolis		E.P. Episode one		PROJ. No.	
SLATE 2	SHOT/S	INT.	DAY ✓	SYNC ✓	CAM ROLL: 1
TK SEQ. 2		EXT. ✓	NIGHT	MUTE	SOUND ROLL: 1
Description: MS Aunt Vanessa's house. Don. Togman. A.V. in car.		W/T Dialogue: Yes. p 7-8.			
TAKE	1	2	3	4	5
DURATION	5'8"	1:15	53	57	1:0.
END BOARD					
REMARKS		NGT Big noise plane & lorry like it	NGT plane noise + perfume not good.	NGT plane noise	good

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <i>Dr who 5V</i>		E.P. <i>Ep. 1.</i>		PROJ. No.	
SLATE <i>3</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. <i>7k2</i>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description: <i>outside Aunt Vanessa's house</i>  <i>WS house/car</i> <i>deep 2 shot</i> <i>A. Vanessa + Tegan</i>  <i>roll 2</i>			W/T		
			Dialogue:		
TAKE	1	2	<i>3</i>	4	5
DURATION	<i>25"</i>	<i>17"</i>	<i>28</i>		
END BOARD					
REMARKS		<i>NG</i> <i>B/g noise</i> <i>plane</i>	<i>OK.</i>		

T & SLTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <u>Q w6 5V</u>		E.P. <u>Episode one</u>		PROJ. No.	
SLATE <u>4</u>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. <u>TK2</u>		EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE	CAM ROLL: <u>Q</u>
Description:		W/T			
<u>outside Aunt</u> <u>Venessos house</u>  <u>CU</u> <u>Tegan at door</u>		Dialogue:			
TAKE	1	2	3	4	5
DURATION	12"		17"	19"	20
END BOARD					
REMARKS	NG Performance	NG Plane hardly started		slightly panning at end.	

(any of these 3 slates)

T & SLTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P		PROJ. No.			
SLATE	5	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>	CAM ROLL: 2
TK SEQ.	7k2			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE	SOUND ROLL: 1
Description:				W/T			
<p>outside Aunt Venusas.</p> <p>(covering shot)</p> <p>Tegan goes back</p> <p>puts s up by  </p> <p>closes door.</p>				<p>Dialogue:</p> <p>no dialogue.</p>			
TAKE	1	2	3	4	5		
DURATION	11"						
END BOARD							
REMARKS							

T & SLTD



# BBC TV FILM CONTINUITY NOTES

Date:

PROG: 2 wlo SV		E.P. bpl		PROJ. No.	
SLATE 6	SHOT/S		INT.	DAY ✓	SYNC ✓
TK SEQ. 2		EXT. ✓	NIGHT	MUTE	CAM ROLL: 2
Description: outside Vanessa's house.			W/T		
Reverse (inside car)			Dialogue: ✓		
2 shot Vanessa/Tegan.			88/9		
TAKE	1	2	3	4	5
DURATION	25"	25"	34		
END BOARD					
REMARKS	NG Plane noise + person walks by.	NG Performance	OK		

T & SLTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <u>Rw 5v</u>		E.P. <u>6p1</u>		PROJ. No.	
SLATE <u>7</u>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. <u>7k2</u>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description: <u>outside Aunt Vanessa's house</u> (reverse) CU Aunt Vanessa in car			W/T		
			Dialogue: <u>✓ p. 714</u>		
TAKE	<u>1</u>	2	3	4	5
DURATION	<u>30"</u>				
END BOARD					
REMARKS					

T & SLTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <i>h w6 SV</i>		E.P. <i>ep1</i>		PROJ. No.	
SLATE <i>8</i>	SHOT/S	INT.	DAY <input checked="" type="checkbox"/>	SYNO <input checked="" type="checkbox"/>	CAM ROLL: <i>9</i>
TK SEQ. <i>7k2</i>		EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE	SOUND ROLL: <i>1</i>
Description:		W/T			
<i>outside Aunt Vanessa's house</i>  <i>MS car pulling away.</i>		Dialogue:			
TAKE	1	2	3	<u>4</u>	5
DURATION	<i>10"</i>	<i>15"</i>	<i>10"</i>	<i>11"</i>	
END BOARD				<input checked="" type="checkbox"/>	
REMARKS		<i>NG performance</i>	<i>NG performance</i>	<i>ok</i>	

T & SLTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <i>h wls SV</i>		E.P. <i>2</i>		PROJ. No.	
SLATE	SHOT/S	INT.	DAY <input checked="" type="checkbox"/>	SYNO <input checked="" type="checkbox"/>	CAM ROLL: <i>2/3</i>
TK SEQ. <i>TK1</i>		EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE	SOUND ROLL: <i>1/2</i>
Description: <i>on Cadogan Pier</i>		W/T			
		Dialogue: <i>✓ p. 30</i>			
		(all 3)			
TAKE	1	2	3	4	5
DURATION	<i>1"</i>	<i>50"</i>	<i>15"</i>	<i>20"</i>	<i>11"</i>
END BOARD					
REMARKS			<i>NG Camera</i>	<i>NG</i> <i>Out noise</i>	<i>NG</i> <i>plane</i> <i>noise</i>
<i>NB - very good dialogue ending</i>	<i>look at</i> <i>6</i> <i>44"</i> <i>OK, OK</i>	<i>look at</i> <i>7</i> <i>55"</i> <i>Good</i>	<i>8</i> <i>1</i> <i>Good</i> <i>OK</i>	<i>9</i> <i>Excellent</i>	

T & SLTD



# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <u>Dr Who SV</u>		E.P. <u>2</u>		PROJ. No.	
SLATE <u>10</u>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC
TK SEQ. <u>7100 7</u>		EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE <input checked="" type="checkbox"/>	CAM ROLL: <u>3</u>
Description:			W/T		
<u>Run</u> <u>Cadogan Plev.</u> MS watcher <del>Hand</del> <del>gassed</del> on Bridge <u>Run</u> watcher beckoning done again. - good.			Dialogue: Then all done again lens greased.		
TAKE	1	2	3	4	5
DURATION					
END BOARD	<u>E/B</u>				
REMARKS					

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P		PROJ. No.	
SLATE 11	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. 71-7			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description:			W/T		
<p>on <u>Codrigan Pier</u></p> <p>Deep 35 Doots/ (watcher bridge) Admiral</p>			<p>Dialogue:</p> <p>✓ p. 31</p>		
TAKE	1	2	3	4	5
DURATION	12 11				
END BOARD					
REMARKS					

T & SLTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <u>D who SV</u>		E.P. <u>Exp 2</u>		PROJ. No.	
SLATE	SHOT/S	INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>	CAM ROLL: <u>3</u>
TK SEQ. <u>1</u>		EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE	SOUND ROLL: <u>2</u>
Description:		W/T			
<u>on Cordogan Pier</u>  BCU Doctor		Dialogue:  <input checked="" type="checkbox"/> P. 31			
TAKE	1	2	3	4	5
DURATION	10"				
END BOARD					
REMARKS					

T & SLTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. 4p2		PROJ. No.	
SLATE 13	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. 8			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
<b>Description:</b> <u>on Cadogan Pl</u> (U) Dorian - centre R (V) C. Adrie			W/T		
			<b>Dialogue:</b> ✓ P. 34.		
TAKE	1	2	3	4	5
DURATION	13"	15"			
END BOARD					
REMARKS					

T & SLTD



# BBC TV FILM CONTINUITY NOTES

Date:

PROG: 2 w/o 5V		E.P. 2		PROJ. No.	
SLATE 14	SHOT/S	INT.	DAY <input checked="" type="checkbox"/>	SYNO <input checked="" type="checkbox"/>	CAM ROLL: 3
TK SEQ. 8		EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE	SOUND ROLL: 2
Description:		W/T			
<p><u>Coolman Plain</u></p> <p>Low angle</p> <p>Doctor up singing</p>		Dialogue:			
TAKE	1	2	3	4	5
DURATION	12	17			
END BOARD					
REMARKS	<p><u>NG</u></p> <p>lots of</p> <p>sound</p>				

T & SLTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P		PROJ. No.			
SLATE	15	SHOT/S		INT.	DAY ✓	SYNC ✓	CAM ROLL: 3
TK SEQ.	7k 8			EXT. ✓	NIGHT	MUTE	SOUND ROLL: 2
Description:				W/T			
<p><u>Codexon Pict</u></p> <p>LS Doctor in-jurying forming lower cannon post. on R</p>				Dialogue:			
TAKE	1	2	3	4	5		
DURATION	.18						
END BOARD							
REMARKS							

T & SLTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <i>2.10.10</i>		E.P. <i>2</i>		PROJ. No.	
SLATE <i>16</i>	SHOT/S	INT.	DAY <input checked="" type="checkbox"/>	SYNC	CAM ROLL: <i>3</i>
TK SEQ. <i>7K 9</i>		EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE <input checked="" type="checkbox"/>	SOUND ROLL: <i>11</i>
Description:		W/T			
<p><u>Codona Pier</u></p> <p>Pier Pier</p> <p>LS Doctor approaching</p> <p>with car bridge</p> <p>last year all more like</p> <p>with 2 shot</p>		Dialogue:			
TAKE	<i>1</i>	2	3	4	5
DURATION	<i>30"</i>				
END BOARD					
REMARKS	<i>last year</i>				

T & SLTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <i>2 wks 5V</i>		E.P. <i>6p2</i>		PROJ. No.	
SLATE <i>17</i>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC
TK SEQ. <i>1k9</i>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE <input checked="" type="checkbox"/>
Description:  <i>Codogan Rei</i>  <i>CU Adrie on pie</i> <i>watching Budge</i>			W/T		
			Dialogue:		
TAKE	1	2	3	4	5
DURATION	<i>30"</i>	<i>40"</i>			
END BOARD					
REMARKS	<i>NG</i> <i>Performance</i>				

T & S LTD



# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P. <i>sep 2</i>		PROJ. No.	
SLATE <i>18</i>	SHOT/S	INT.	DAY <input checked="" type="checkbox"/>	SYNC	CAM ROLL: <i>4</i>
TK SEQ. <i>167</i>		EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE <input checked="" type="checkbox"/>	SOUND ROLL:
Description:		W/T			
<i>Albert</i> <i>from Bridge</i>  <i>high angle</i> <i>2 shot Doctor</i> <i>Adrian</i> <i>look at Bridge</i> <i>door again under</i>		Dialogue:     <i>45"</i> <i>5"</i>			
TAKE	1	2	3	4	5
DURATION	<i>45"</i>				
END BOARD	<i>ELB</i>				
REMARKS	<i>15"</i>				

T & SLTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		2		PROJ. No.	
SLATE	19	SHOT/S		INT.	DAY ✓	SYNC	CAM ROLL: 4
TK SEQ.	7k 9			EXT. ✓	NIGHT	MUTE ✓	SOUND ROLL:
Description:				W/T			
<p>From Nihal-Burj</p> <p>highlight</p> <p>all the looks at</p> <p>Budge</p> <p>(funnier)</p>				Dialogue:			
TAKE	1	2	3	4	5		
DURATION	17"						
END BOARD							
REMARKS							

T & SLTD

## Date:

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		PROJ. No.	
SLATE	21	SHOT/S	INT.	DAY	SYNC
TK SEQ.	7K10	EXT.	NIGHT	MUTE	CAM ROLL: 4
Description:			W/T		
<p>from Albat Bridge.</p> <p>LS - Tardis de m... on Pier.</p> <p>from looks off - Tardis out</p>			Dialogue:		
TAKE	1	2	3	4	5
DURATION					
END BOARD	EIB				
REMARKS	approx 30"				

T & S LTD



# BBC TV FILM CONTINUITY NOTES

Date:

PROG:		E.P.		Ep2		PROJ. No.	
SLATE 22	SHOT/S		INT.	DAY ✓	SYNC ✓	CAM ROLL: 4	
TK SEQ. 714			EXT. ✓	NIGHT	MUTE	SOUND ROLL: 2	
Description: in Albert Bridge Dad's MCU brought (arm)			W/T				
			Dialogue:				
TAKE	1	2	3	4	5		
DURATION	21"						
END BOARD							
REMARKS							

T & S LTD

# BBC TV FILM CONTINUITY NOTES

Date:

PROG: <u>Dr who SV</u>		E.P. <u>Episode 1</u>		PROJ. No.	
SLATE <u>23</u>	SHOT/S		INT.	DAY <input checked="" type="checkbox"/>	SYNC <input checked="" type="checkbox"/>
TK SEQ. <u>1K 1</u>			EXT. <input checked="" type="checkbox"/>	NIGHT	MUTE
Description: <u>By-pass.</u>			W/T		
<p>Policeman by Police box</p> <p>CU on notice on door 'Police call box'</p> <p>Pull back to reveal</p> <p>PC on phone - see bike bkg</p> <p>PC - moves towards waste paper bin</p>			Dialogue:		
TAKE	1	2	3	4	5
DURATION	<u>35"</u>				
END BOARD					
REMARKS					

T & S LTD

From:

Room No. 8

Postage

Production Associate, "DOCTOR WHO"

203 Union Ho. Tel. 4111/7766 date. 22.12.80.  
Ext.

Subject:

"DOCTOR WHO" 5V LOGOPOLIS: ep 4 02340/9224  
1 LDL C 066D

To:

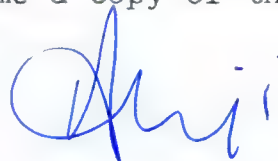
George Griffiths, Facilities Clerk, 401 Threshold Ho.

cc: John Nathan-Turner  
Peter Grimwade, 206 Thresh  
Neil Pittaway, 7041 TVC

Would you please submit a form to cover the  
following booking for the above programme:

VT EDITING - 3 machines - Saturday, 3rd January 1981  
1400-1800 Suite Two.

Please send me a copy of the form.  
Many thanks.



(Angela Smith)

*This is for "flashback" sequence*





Strand/Series Title		DR. WHO			<b>OUTSIDE REHEARSAL REQUIREMENTS</b>					
Programme Title					Distribution		Denotes Recipient		No of Cop	
Episode/Sub. Title		LOGOPOLIS			To:-		Room No. and Building			
Project Number		02340/9221-4		Prod. Costing Wk(s)		Change	Supervisor, O/R Unit		Victoria Road, N. Acton	2
Programme Identificat'n Number				Studio			A.F.M.		*	1
Production date(s)		8th, 9th, 22nd, 23rd, 24th Jan. 1981		Week(s)	1 3					
Filming/O.B. date(s)		15th-19th Dec. 1980		Week(s)	51					
Producer		John Nathan-Turner		Room No. / Building		Tel. Extn.		Department		
Director		Peter Grimwade		204 Union		3667		Series		File Copy
Designer				206 Thres.		2289		Serials		Date

O/R Room Address	510 Acton Reh Block		Acton Room No.	Tel. No.
Date Req'd at O/R	From	To:	501	4068
	29/12/80	21/1/81		

May we please have for rehearsals starting 29th Dec.

4 small oaks	6 books
12 marking posts	1 tree
2 doz. stacking chairs	steel rule
2 6' benches	set of tools
4 filing cabinets (portable)	printout roll(compter)
2 portable screens	1 bracelet
4 large oaks	1 cigarette box
1 automatic coffee machine	4 small square trays
4 easy chairs	pair headphones
1 control desk 7'long	pocket size tape recorder
Tardis table top	W P B
2'6" high rostra 12' x3'	4 mugs
set of treads for above	6 paper cups
	2 guns
	1 screwdriver
	1 microphone
	1 wall phone

Thank you  
Val McCrimmon (AFM)

Strand/Series Title		DR. WHO		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)						
Programme Title				Distribution			Denotes Recipient		No of Cop	
Episode/Sub. Title		LOGOPOLIS		To:			Room No. and Building			
Project Number		02340/9221-4		Prod. Costing Wk(s)		Channel		Booking Assistant: <b>Sheila Hodges</b> Dept. Org.: <b>S.207 S.H. SSSSS S313</b>		1
Programme Identificat'n Number				Studio				Series/serials <b>402 Thres.</b>		1
Production date(s)		8th, 9th, 22nd, 23rd, 24th Jan. 1981		Week(s)		1				
Filming/O.B. date(s)		15th-19th Dec. 1980		Week(s)		51				
Producer		John Nathan-Turner		Room No. / Building		Tel. Extn.		Department		
Director		Peter Grimwade		204 Union		3667		Series/		File Copy
Designer				206 Thres.		2289		Serials		Date
										29.12.80

CAMERA REHEARSAL and RECORDING (give Dates and Times):

Filming 16th December-22nd December 1980

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS  
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound., Pre-Rec., Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
TOM GEORGESEN	15.12.80	1030-1300	Read-through/Rehearsal		
	19.12.80	0700-1645	Filming		
	22.12.80	1000-1530	FILMING (Extra day) - Made own way to location & back.		
	8.12.80		Costume Fitting		
DOLORE WHITEMAN	15.12.80	1030-1700	Read-through/rehearsal		
	16.12.80	0700-1130	Filming		
	17.12.80	0700-1600	Filming		
	19.12.80	0700-1430	Filming		
	22.12.80	0700-1630	FILMING (Extra day)		
	1.12.80		Costume Fitting		
CHRISTOPHER HURST	15.12.80	1030-1200	Read-through		
	18.12.80	0700-1815	Filming		
	12.12.80		Costume Fitting		
RICHARD BONEHILL	18.12.80	0700-1815	FILMING		
STEVE WHYMENT	"	"	"		
SIMON RAMIREZ	"	"	"		
KEITH GUEST	"	"	"		
All above booked as Extras, please make up to WALK ON I's + XX a costume fitting XX					

Strand/Series Title			<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title	DR WHO 5V				Page No. 2
Episode/Sub. Title	LOGOPOLIS				
Project Number	02340/9221-4				
Programme Identificat'n Number					

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
RAY KNIGHT	17.12.80	0700-1100	FILMING (made own way to & from location) BOOKED AS WALKON 1 Please make up to <u>WALK ON TWO</u>		
	19.12.80	Booked as Walk	on one (NOT USED) + 1 days own uniform (already paid)		
DEREK SOUTHERN	19.12.80	0700-1645	Booked as extra, please make up to <u>WALK ON One</u> (both days) FILMING		
	22.12.80	1000-1530	Filming (made own way home) + 1 day's Multiepisodic (19th dec) + 2 days own uniform (1 already paid)		
PETER ROY	19.12.80	0800-1600	Filming (made own way to & from location)		
	22.12.80	0800-1530	Filming " "  PLEASE BOOK AS WALK ON ONE both days  + own uniform  + Multi-episodice for 1 day (19th Dec)		
PAT ROY	17.12.80	0800-1600	Please book as Walk on L for the 3 days (doubling) driving.		
	19.12.80	0800-1430			
	22.12.80	0800-1530	only used on 22nd dec. (made own way to & from location)		



14.11.80 coffees - planning meeting	72	72		
8.12.80 return tube to TFS - join minibus for cam. recce	1 20		1 20	
8.12.80 Lunch away from base - cam. recce	1 66		1 66	
	5			5
19.12.80 sweets for crew filming	2 00			2 00 135
19.12.80 Poloroid film & flashes (receipt attached)	8 49			8 49 135
18.12.80 Taxi to take film scripts & shot lists to editor				
westbourne grove (late at night - after filming)	3 30		3 30	
23.12.80 tube return TFS to view rushes with editor	1 20		1 20	

19 07	72 7 36 10 99
	158669 K
19 07	P.M

NIL



Ex2289

31st December 1980

Dear Andrew & Amanda,

Just a short note to thank you for letting us use your house for our filming. The rushes have come out well - its just a pity that the weather deteriorated after our day with you!

Hope we didn't cause too much inconvenience.

Happy New Year,

Best wishes,

(Margot Hayhoe)

Mr. & mrs A. McCulloch,

Ex2289

31st December 1980

Mr. Nairn  
E.I.C. Caversham

Dear Mr. Nairn,

Just a short note to thank you for letting us film for "Dr. Who" at Crowsley Park. I do hope we didn't cause too much inconvenience.

The co-operation from everyone at Crowsley Park was tremendous, and helped us through our day. Please send on our thanks to all concerned.

I do hope you will be able to watch the show when it is transmitted in March.

Best wishes,

(Margot Hayhoe)

PROGRAMME: DR WHO 'LOGOPOLIS' 5V

AUTHOR: Christopher H Bidmead

PROJECT NOS: 02340/9221-4

FILMING DATES: Week 51 15-19 Dec '80 LOCATION:

REHEARSAL DATES: 29.12.80-21.1.81

STUDIO DATES: Week 1 8/9 Jan 81

EXT: ROOM:

Weeks 3/4 22/23/24 Jan 81

		ROOM NO	EXT
PRODUCER	JOHN NATHAN-TURNER	204 UNION	3667
SCRIPT EDITOR	CHRISTOPHER BIDMEAD	212 UNION	3671
P.U.M.	ANJI SMITH	203 UNION	4111
DIRECTOR	PETER GRIMWADE	206 Th	2286/9
P.A.	MARGOT HAYHOE	"	"
A.F.M.	VAL McCRIMMON	"	"
ASSISTANT	PAT GREENLAND	"	"
DESIGNER			
Asst.	MALCOLM THORNTON	457 Sc Blk	5037
COSTUME	JUNE HUDSON	3143 TC	2723
MAKE-UP	DORKA NIERADZIK	E711 TC	4683
VISUAL EFFECTS			
Asst.			
TM1	HENRY BARBER	c/o 4033 TC	2050
TM2	ERROL RYAN	"	"
ELECTRONIC EFX	DAVE CHAPMAN	c/o 4024 TC	7030
SOUND SUP	JOHN HOWELL		
GRAM OPS			
SP. SOUND	DICK MILLS	8 MAIDA VALE	68/61/277
COMPOSER	PADDY KINGSLAND	"	"
VISION MIXER			
PROP BUYER			
FLOOR ASSISTANT			
BOOKER	JOAN WELSH	S310 Sulgrave	3772
BOOKING ASST	SHEILA HODGES		
CAMERA CREW	ALEC WHEAL (11)		
SCENE CREW	CHICK HETHERINGTON		
GRAPHICS TJs	IAN HEWITT	206A Sc Blk TC	2679
F.O.M.	GRAHAM RICHMOND	W104 Ealing	(61) 784/5
CAMERAMAN	PETER HALL	"	"
ASST	JOHN DALY	"	"
SOUND RECORDIST	DENNIS PANCHEN	"	"
ASST			
FILM EDITOR			
VT EDITOR	ROD WALDRON		

TAPE TO TAPE: 4 hrs 27.1.81

GALLERY ONLY: 1100-2200 TC6 28.1.81

VT EDITING: 29 &amp; 30/1/81, 2/4/7.2.81

SHIB REVIEW: 31,1,81, 2,2,81, 5,2,81 &amp; 9.2.81

MUSIC RECORDINGS:

SYNPHERS 12.2.81, 19.2.81, 26.2.81, 5.3.81

EXTRAS & WALK ONS    FILMING DR WHO 5V 'Logopolis'

4 Security Guards      18th December      from TAKE ONE AGENCY  
444 6150  
RICHARD BONEHILL      229 2232  
STEVE WHYMENT      889 4987  
SIMON RAMIREZ      864 9932  
KEITH GUEST      0525 377916

POLICEMEN

PC    (with bike)    FRAY KNIGHT    906 0664  
  
PC    (flat cap)      DEREK SOUTHERN    979 1725    Has his own uniform  
  
PC    (flat cap)    driver of car    (from car hire people - name to follow)

DOUBLE FOR TEGAN    Driver of car (from car hire people - name to follow)



**C** Contract **V** Variation Number  
~~Design~~ ~~Change~~  
 Production Charge

8/2/81

Order No. **TC3**

Esting

Location/Country

Order to  
A.P.

Art. Photos

A/W Shop Man.

A/W Shop (Prod) (2)

A/W Shop (Prod) (2)

Esting

Contract

Design

Director

Directed Man. (2)

Estimate

Max. Hours

8

Inspector

Shop Man.

Shop Man. (2)

Producer

Son. Artist

S/Master

Co. Bookings

Supplyman Sups. (2)

W/Shop Man.

Programme Title

*Don't Know*

Producer

*John Turner*

Director

*Robert G. Minnicks*

Designer

*Malcolm Threlkeld*

Contractor

*A/Snow*

Project No.

*2340/9224*

Live Date

*6/1/81*

Filming Date

VTR/Reel

*8/9/81*

Please book the following flats for work:

2 off 10x1 — paint T.V. white & pol  
to match existing

1 off 10x12 — paint CSO blue —  
cancel 10x8 painted as  
CSO blue

1 off 10x8 white flat — paint to  
Des. Ref.

*Malcolm Threlkeld*  
 Designer

*5/2/81 8/1/81*

Approved by: \_\_\_\_\_

Date: \_\_\_\_\_

# Property & Drape Requirements

From Director Peter Grimwade

Room No. 206 Thres

Ext. 2286/9

To Manager Scenic Properties Buyers

Production DR WHO

Filming O.S. Date

Designer Malcolm Thornton

Ext. 5037

Setting Date

21/1/81

Scenic Properties Buyer

Ext. 2594

Studio No.

JOHN STANLEY

Ref. Room No.

V.T.R.  
22-25th January, 1981

Project No. 9223/4

2340/9

Rating

Location/Country

Studio

Tcl

File 015

Paper Colour

C

Copies to

Director (3)  
Designer  
Scenic Manager  
Scenic Prop. Buyer  
Main Props (O/S) (6)  
Party Pass  
Bookings Clerk  
Computer Est.  
Film Co. Sign. Est.  
Armourers

Night Manager  
(Scenic Servicing)  
Hand/Movement (2)

Memos to

T.O.M.  
Catering  
Ground Maintenance  
H/Engineers  
H/Electricians

Date Due

9/1/81

Date Recd.

6/1/81

Order No. H Y/C ZERO DELIVERY COLLECTION DATE

Designers Dressing Props

PHAS CONTROL ROOM ONCE

			501	9 Off computer units BBC stock held at unit 4 North acton
	H		502	Tape discs for above computers
	H		503	3 Swivel A/Chairs on castors
	H		504	Wall mounted humidity control units
	H		505	1 Pen recorder unit P/Prac
	H		506	1 Numeric digital print out P/Prac
	H		507	Assorted items of elec hardware wall mounted and floor standing
			508	<del>28mm film equipment</del>
	H		509	Quantity of wire and cables and plugs and switches
	H		510	Quantity of cable trays and ducting
	H		511	Quantity of conduit sockets and switches
	H		512	Computer tape storage units
	H		513	Computer drums
	H		514	Fire alarm switches
			515	3 Telephones
	H		516	3 Pendant lights P/Prac
	H		517	Manuals and elec books
	H		518	Quantities of read out papers computer and pen recorder
Buyer			519	Astral charts and maps
T.O.M.			520	2 VDU consoles
	H		521	Anglepoise lamp
			522	Assorted small dressing
			523	Assorted office dressing
			524	<del>Waste paper units</del>
			525	2 Waste paper bins
			525A	1 CLEAR PERSPEX ACOUSTIC HOOD FOR TELEPHONE
	H		525B	1 S.T.D TELEPHONE



# Property & Drapery Requirements

Order No.	H	T/C	Production	DR WHO
			V.T.R.	22-23rd January, 1981
Denyins	H	—	CONTROL CONT...	
	H	—	526 Water and cup dispenser on stand	
	H	—	527 12 Matching door handles	
	H	—	<u>PHILIP CORRIDOR TO BE SERVICE O/N 22/1/81 AND REDRESSED AS EXTERNAL REGISTER</u>	
	H	—	528 Coffee machine	
	H	—	529 Waste bin	
	H	—	<del>530</del> <del>Scratch dispenser</del>	
	H	—	531 5 Easy chairs	
	H	X	532 5 Heating radiators N° 3	
	H	—	533 2 Notice boards wall mounted	
	H	—	534 3 Coffee table	
	H	X	535 3 Fire extinguishers D.W.S.	
	H	X	536 Assorted modern pictures W.S.A. no number.	
	H	X	537 5' run of venetian blinds F/Prac 1/2 turn N° 8 HBS.	
	H	—	538 2 Plants in planters rubber plant and cheese plants	
	H	—	539 6 Off wall lights F/Prac	
	H	—	540 Light switches and conduit	
	H	X	541 Assorted small dressing D.W.S.	
	H	—	<u>LOGOPOLIS EXTERNAL ROE STER TO BE DRESSED O/NIGHT 22/1/81 CORRIDOR R/PR</u>	
	H	—	542 2 x 20' runs of benches	
	P	—	543 10 Wall mounted consols	
	H	—	<u>LOGOPOLIS STREETS ONCE</u>	
	H	—	544 15 Simple stools on blocks	
	H	—	545 2 Wooden pallets 6 x 2 as beds	
	H	—	546 6 Simple racks containing books	
	H	—	547 Assorted implements bowls, spoons, pitchers	
	H	—	548 Assorted small simple dressing	
	H	—	549 Quantity sacking or hessian	
	P	—	550 6 Bags of cork shippings	
	P	—	551 6 Bags of sawdust	
	H	—	<u>LOGOPOLIS LANDING AREA ONCE</u>	
	H	X	552 10 Doz sandbags	
	P	—	553 1 Tree retained from 1st Studio 8/9th jan	
	P	—	554 3 Bags cork chippings	
	P	—	555 1 Bag sawdust	

DJW 2/1/81

15 - 1 - 81.

**C**ontract **V**ariation **B**enchmark

**THE UNIVERSITY OF CHICAGO**

In Contract.

### Programme Title

DI Who

## Producers

John Turner

## Director

Peter Glinwa

## Design

Malcolm Thaddeus

## Contractor

35c

Studio No.	TC3	Copies to	1064
Eating		A.P.	Graphics
Location/Country		Art. Plastics	Metal W/Shop
Project No.	2340/9224	A/W Shop Man.	Night Man. (2)
Zero Date	6/1/81	A/W Shop (Prods) (3)	Producer
Filming Date		A/W Shop (A/Roc) (2)	Sen. Artist
VTR/Frame	8/9/1/81	Butlers	S/Daster
		Contractor	Se. Bookings
		Coating	Supplyman Sups. (2)
		Director	W/Shop Man.
		Drawing Man. (2)	
		Estimator	
		Non Hours	Materials
		IN CONTRACT	

Flou paint.

Included in Contract

"Tardis Control Room" 400 units T.V. white cyclo.

"Tardis Corridors" Zoo Zürich

11 Tardis Cloisters 100 units \_\_\_\_\_

625<sup>□</sup> unit as aged flagstones  
med. grg base.

Phase Antenna Base" 400 units stone splattered  
with sage

Thomas Gantay Area"

Painters to fasten down 65 mtrs CSO green felt  
to tape exposed edges.

Felt ordered on separate CVO

$\frac{d}{dt} \left( \frac{1}{2} m v^2 + \frac{1}{2} I \omega^2 \right) = \tau \cdot \omega$

Wakelin Thelma



# Property & Drapery Requirements

From Director Peter Grimwade

Room No. 206 Th Hse Extn. 2289

To Manager Scenic Properties Buyers

Production "Dr Who" Logopolis

Filming O.S. Date 21/22 Jan

Designer Malcolm Thornton B057

Setting Date 21/22 Jan

Scenic Properties Buyer John Stevens

Extn. 2597

Studio Ref. 22/23/24 Jan

Ref. Room No. 4068

V.T.R.

22-24 Jan 81

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE

Date Due

9/1/81

Date Recd.

7/1/81

## LOGOPOLIS composite set

- |      |     |  |
|------|-----|--|
| P    | 1.  | 12 Abacusses   |
|      | 2.  | 1 black leather notebook (log)   |
| 24/1 | 3.  | 6 sheets good quality papper (spec 5. Stevens)                             |
| 24/1 | 4.  | 1 green eyeshade   |
| P    | 5.  | 1 cassette recorder & headphones & earpiece (item 7 on 1st recording list) |
|      | 6.  | 12 plastic disposable cups   |
|      | 7.  | 12 coins (for vending machine)   |
|      | 8.  | 6 pentel pens (black)  |
|      | 9.  | 2 screwdrivers (small & large)   |
|      | 10. | wastepaper basket  |
| 24/1 | 11. | rolls of computer paper  |
| H    | 11A | 1 R2 Broccoli on tripod  |
|      |     | OOVision Props   |
|      | 12. | pot prac instant coffee (4 oz)   |
|      | 13. | 120 proc tea bags (12)   |
|      | 14. | 1 lb prac sugar  |
| 24/1 | 15. | 2 pints milk daily 22/23/24th Jan (ONCE EACH DAY)                          |
| 24/1 | 16. | 3 packets prac biscuits plain  |
|      | 17. | dust pan & brush   |
|      | 18. | 1 broom  |
|      | 19. | 6 tea towels   |
|      | 20. | 6 J cloths   |
|      | 21. | 8 dust bin bags  |
| 24/1 | 21A | VARIETY OF FOOD (FRENCH BREAD, PATE, CHEESE ETC)                           |
| 24/1 | 21b | CELERY, TOMATOES. (see 5. Stevens)   |
|      | 21c | 3 PLS OF SMALL WHITE PAPER PLATES (15)                                     |

John Stevens  
15-1-81

Val McCrimmon (AFM)

# SCENERY HIRE BOOKING SHEET N<sup>o</sup> 2

Programme DR. WHO. EP 1 & 2

Proj. No. 2340 / 1271

VTR/Filming or  
O.B. Date

8-9/1/81. Zero 7/1/81

Studio/Filming  
or O.B. Loc.

T.C.3

Workshop

ACKLAND RD

PINEWOOD

Name & Address  
of Hirer

Description of Item(s) :-

Copies to:-

Producer

Director

Editor

S/master

Asst. Day Ops.

Co-ordr. Scenery Tspt.

Supr. Hired Scenery

Use for

On hours

8.5  
T.M.  
2.15

Make for

1.1.11



ALL ITEMS  
TO BE RETURNED  
TO THE HIRER

NOTE - ITEMS RETURNED TO THE HIRER

Period of Hire

5.3 WEEKS

Risk Value

Risk Value

Advice Note No.

Order No.

J01082

## TRANSPORTATION

A. By Transport

Collection

Monday 2/1/81

to AKNOW

Return to Hirer on

Monday 12/Jan/81

B. By Hirer

Deliver on

to

Collection

from

## COSTING

Total cost of hire plus transport

Included in Contract

Additional to Contract

Date

Designer's signature

Ext.



06  
41  
06  
11:2  
137



(CON 30)

Spots  
931902 (20)  
931911

20:54:46

INSERT FOR DAY TWO'S RECORDING

EPISODE FOUR

28C Ext. ANT ROOM DAY

CONTROL ROOM DEAROS

60. 4C + 3 - capt in sky. / MASTER AT DOOR dearos  
as directed. of Ant. Room

(while camera is in this pos.  
do all the master's CU's)

1 de 2  
dave organ  
20:55:37

"not that way"

WS.

"Don't make any plans" Orla

Your future end here

WATCHING DOCTOR FALL

USE 1 de 3  
WS 20:56:22  
OK

Take 4:  
close up

20:58:05 — used.

(master out focus) for CU Doctor  
Door POV: 21:01:36

~~1 de 5 close up~~

(5b NEXT) Tardis Console set.

master close up 21:02:22  
used 21:02:51

1 - dialogue  
not that was Doctor  
you got the way  
Don't make any plans  
your future end here  
21:03:07

For ~~Orla~~  
use take 2 dialogue  
with take 3.



lost. rec. spots  
eom.

L 00543  
L 00516

- 72 -

(31)

(Night shot of Dish)

43 44

VARIOUS MODEL SHOTS

21'-20'-43

48. . 4x

The Pharos complex - Adric's arrival.

AS DIRECTED

Tardis material

21:22:28

21:22:54

light drops  
Tardis out.

21:23:40

21:29:47

H.A. POV for the master's message.

P.O.V. of ground through girders.

21:31:10

21:31:21

21:31:37

LA the Dish in various positions.

21:32:26  
21:32:50  
21:33:15

The DOCTOR climbing the ladder

the DOCTOR suspended on the cable.

21:26:50

21:27:36  
swim.

ws 21:28:20

CU of moving lattice work.

21:58:4  
59:10

Tardis mds

N.G.

light stop. 59:40.

Tardis out.

spots.

L 00492

L 00433

- 72 -

END OF DAY ONE RECORDING

Spots 931750  
931918

5

104

- 72 -

(3A)

VARIOUS MODEL SHOTS

222. 3A 14 /

The Pharos complex - Adric's arrival.

AS DIRECTED

H.A. POV for the master's message.

P.O.V. of ground through girders.

LA the Dish in various positions.

22'.06'. 29

The DOCTOR climbing the ladder

Ken dish in  
various positions

the DOCTOR suspended on the cable.

22'.07'. 29

CU of moving lattice work.

dish into camera.

- 72 -

BE PREPARED TO RECORD AT ANYTIME

they run L-R towards the telescope.

Her typ i redish.

21. 13 : 47 - (doctor pills)  
1/2

21: 14: 56

(005 con R.)

-69B-

Spots 931750  
- 69B -  
931918

105

28E EXT. WALL DAY

HA Group Shot

Various shots of the kids and  
security guards watching.

CU's of kids.

they run L-R towards the telescope.

22:08:59

onward - snatched

may have something  
useable

look at

BE PREPARED TO RECORD AT ANY TIME.

LAST PAGE OF DAY TWO !!



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

12th January, 1971

OVERRUN: FRIDAY, 9TH JANUARY

H.Series/Serials

c.c.: CA to H.D.G.Tel.

---

On Friday, 9th January we had a fifteen minute overrun. During the two day studio we lost an appreciable amount of time as follows:-

On Thursday a four-minute late start to recording due to VT breakdown.

On Friday afternoon a two-minute late start to recording due to overrun on line-up time and a three-minute late start to recording in the evening due to a transmission monitor fault.

In addition we lost at least thirty minutes of recording time as we had to re-stage several scenes in the Tardis to avoid using the central console which, despite a total rebuild, was producing a violent noise which was unacceptable. I have written to Michealjohn Harris about this.

(John Nathan-Turner)

Strand/Series Title		DR. WHO		MEMO			
Programme Title							
Episode/Sub. Title		LOGOPOLIS		Distribution		Denotes Recipient	
Project Number		02340/9221-4		To:-		Room No. and Building	
Programme Identificat'n Number		Prod. Costing Wk(s)		Channel		Dressing Rooms	
		Studio				4047 T.C.	
Production date(s)		8th, 9th, 22nd, 23rd, 24th Jan. 1981		Week(s)		1	
Filming/O.B. date(s)		15th-19th Dec. 1980		Week(s)		3	
		Room No. / Building		Tel. Extn.		Department	
Producer		John Nathan-Turner		204 Union		3667 Series	
Director		Peter Grimwade		206 Thres.		2289 Serials	
Designer						Date	
						13.1.81	

SUBJECT

DRESSING ROOMS FOR DR WHO 5V

Please could I have dressing rooms for the following artists: - all for the 3 days: 22nd, 23rd, 24th January. (we are in TC6)

TOM BAKER  
MATTHEW WATERHOUSE  
JOHN FRASER  
ANTHONY AINLEY  
JANET FIELDING  
SARAH SUTTON  
ADRIAN GIBBS

~~STEPHEN JOHN HILL~~ *Robin Squires*

A room for 15 extras (men) :- Colin Thomas, Evan Ross  
Bill Whitehead John Banks  
George Ballantine Peter Whitaker  
John Tucker Walter Turner  
*James Delaney* ~~Billy Gray~~ Charles Stuart  
Brychan Powell Terry Rendle  
Jimmy Mac  
Douglas Bather  
~~Thames~~ Guy Seeley

(Pat Greenland)

PROG. TITLE				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)						
Episode(s) / Sub. Title				Distribution		Denotes Recipient			No of Cop	
Proj. No(s)				To:		Room No. and Building				
Dept. <td colspan="2">Booking Assistant: <td colspan="3">* S.207 S.H. S313 SH <td>1</td> </td></td>				Booking Assistant: <td colspan="3">* S.207 S.H. S313 SH <td>1</td> </td>		* S.207 S.H. S313 SH <td>1</td>			1	
Production date(s) <td colspan="2">Dept. Org.: <td colspan="3">* XXXXXXX S313 SH <td>1</td> </td></td>				Dept. Org.: <td colspan="3">* XXXXXXX S313 SH <td>1</td> </td>		* XXXXXXX S313 SH <td>1</td>			1	
Filming/O.B. date(s) <td colspan="2">Series/Serials <td colspan="3">402 Thres. H. <td></td> </td></td>				Series/Serials <td colspan="3">402 Thres. H. <td></td> </td>		402 Thres. H. <td></td>				
Room No. <td colspan="2">Building <td colspan="2">Tel. Ext. <td colspan="2">File Copy</td> </td></td>				Building <td colspan="2">Tel. Ext. <td colspan="2">File Copy</td> </td>		Tel. Ext. <td colspan="2">File Copy</td>		File Copy		
Producer				204 WMA		3667		Date		
Director				206		2289		13.1.81		
Designer										

**CAMERA REHEARSAL and RECORDING (give Dates and Times):**

9th January tc3

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS  
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
PETER DAVISON	9.1.81	1515-2215	STUDIO + 1 costume fitting <del>day</del> session		
SIMON RAMIERZ	9.1.81	1700-2215	STUDIO		
RICHARD BONEHILL	"	"	"		

**From:** Anne White, Picture Research Unit.

Room No. & Building: 4229, T.C. Spur.

Tel. 4742  
Ext.:

date: 13.1.81

**Subject:** WORLD RIGHTS REPRODUCTION FEES for STILLS.  
DR WHO 02340/9221

**To:** Pat Greenford.

I enclose photocopy invoices from Aerofilms Ltd.,  
and Aviation Associates Ltd. (West Air Photography)  
in respect of World Rights Reproduction Fees as  
agreed per telephone conversation. Payment has  
already been advanced so please make a note to that  
effect on your P. as C.

*AM White*



<b>C</b> Contract <b>V</b> Variation Number Design Charge Production Charge	B 28/15/1	Studio No.	TL 6.		Copies to A.P.	1CPU		Graphics
		Ealing			Asst. Plaster			Metal W/Shop
		Location/County			A/N Shop Man.			Night Man. (2)
Programme Title	DR. WHO.	Project No.	2840/9224 + 2.		A/N Shop (Prods) (3)			Producer
Producer	JOHN NATHAN TURNER	Zero Date	20/1/81.		A/N Shop (Alloc) (2)			Sen. Artist
Director	PETER GIMLAGE.	Filming Date			Bullens			S/Waster
Designer	MALCOLM THORNTON.	VTR/Trans	2224/1/81.		Contractor			Sc. Bookings
Contractor	BEL				Coating			Supplyman Sups. (2)
					Director			W/Shop Man.
					Drawing Men. (2)			
					Estimator			
					Man Hours	2		Materials
								L220

FLOOR PAINT \*ALREADY INCLUDED IN CONTRACT\*

Put in to April

— APPROX. 3600 SQ UNITS LIGHT STONE.

— T.V. WHITE CYLO 800 SQ. UNITS.

— MED. GREY CYLO. APPROX. 70 SQ. UNITS.

— 32 METRES C.S.O. GREEN FELT TO BE PASTED OR LAID ON STUDIO FLOOR.

Estimated by.....

Date.....

John Gordon  
14 Jan 81

Designer.....

Extn.....

Malcolm Thornton  
5037 PPJ Day 5035  
Date 14/1/81

WOGORhis

Agreed no  
RT Billip  
for Peter Davison  
with John Mahoney

16.1.81

FROM: Production Associate, "DOCTOR WHO"

Rm. & Bldg: 203 Union House PABX: 4111/7766 date: 16.1.81.

SUBJECT: "DOCTOR WHO" 5V : "LOGOPOLIS"

TO: Peter Grimwade & Pat Greenland, 206 Threshold House  
John Nathan-Turner, 204 Union House  
Barry Letts, 509 Threshold House  
Brian Hodgson, Radiophonic Workshop, Maida Vale,  
Paddy Kingsland, " " " "  
Dick Mills, " " " "  
Andi Stroud, FAC, 7041 TVC  
Tim Bloomfield " " "  
John Holmes, 4029 TVC  
Maria, Sound Allocations, 4024 TVC  
George Griffiths & Sue Hardy, 401 Threshold House

Herewith the amended SYPHER dubs for the above programme:

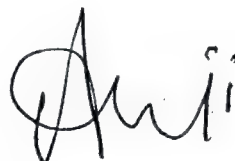
Episode 1: Saturday, 21st February 1981 1000-2100  
Episode 2: Thursday, 26th February 1981 " "  
Episode 3: Thursday, 5th March, 1981 " "  
Episode 4: Friday, 13th March, 1981 " "

Reviews will be as before:

Episode 1: Saturday, 31st January 1030 onwards  
in room 403 Union House - to be attended  
by John Holmes and Dick Mills.  
Episode 2: Tuesday, 3rd February, 1400 onwards  
in room 403 Union House - to be  
attended by John Holmes & Dick Mills  
Episode 3: Thursday, 5th February, 1030 onwards in  
room 403 Union House - to be attended  
by John Holmes and Dick Mills  
Episode 4: Tuesday, 10th February, 1030 onwards  
in room 403 Union House - to be attended  
by John Holmes, Dick Mills and  
Paddy Kingsland.

I have booked an additional review on Monday,  
9th February 1030 onwards in room 403 Union House  
for Paddy Kingsland to review episodes 1, 2 and 3.

As spoken with Brian Hodgson, Peter is willing to  
review with Paddy at Maida Vale if this is more  
convenient - if they decide to do this would  
Pat please cancel shib room for 9.2.81 and let me  
know.



(Angela Smith)

### FITTINGS ATTENDED BY ARTISTS

Production.....DR. WHO.....

Trans. Date.....

Producer.....PETER GRIMWADE.....

[illegible]

P/2247.

(Signed).....*Thiadzsh*.....  
(Make-Up Supervisor)  
(Date).....18th January 1981.....



John Nathan-Turner, Producer 'Doctor Who'

204 Union Ho

3667

19th January, 1981

DOCTOR WHO: TARDIS CONSOLE

Head of Visual Effects

c.c.: Peter Day

---

Due to the unsatisfactory 'new' Tardis console - we lost 30 minutes of recording time on our last studio session - reblocking scenes in the Tardis to avoid seeing the console whilst the actors were talking.

I am only too aware of the massive problems of the previous console as experienced earlier this season - hence my decision, on Visual Effects Department's advice, to proceed with a new system. Unfortunately, this new system produces such loud noise, thumping as it reaches the top and bottom of each cycle and hissing, that it is totally unacceptable as it stands.

I would like to add that the current Visual Effects Designer, John Horton, who has shown little interest in the production to date, though the end results of his work are good, left the studio half-way through Day 1 and as far as I know did not return that day. He was therefore not available during the evening recording when the unacceptability of the console noise was first noticed.

After the noise was noticed on Day 1, where incidentally it featured in very few scenes, one of John's assistants worked very hard to improve it - he was "on set" as early as 7.30 am on Day 2 - and confirmed mid-morning that the system was much better. However, on a rehearsal prior to lunch, I discussed with John Horton and assistants the unacceptability of the noise. It had got worse rather than better though now working on automatic. I was informed that the external operation of the apparatus could be moved further away from the set - this, I was told during recording, had proved impossible. We also discussed prior to lunch lagging the central console, which it appears, made no difference at all to the noise problem. John Horton assured me he found the noise "acceptable". It is unusable as it stands!

Could I have your advice on what can be done to make this device reliable and quiet. Our next studio session with the console is in Week 15.

(John Nathan-Turner)

From: Tim Bloomfield

Room No. 6 7041 T.C.  
Building:

Tel. 7137  
Ext.:

date: 19th January 1981

Subject: TELE-TRACK REQUEST

To: Anji Smith  
Studio Co-Ordinators  
Shift Manager VT (1)  
Shift Manager VT (11)

*Pat Greenland*  
*Dave Chapman*  
*Tony Brett*

Your request for "TELE-TRACK" for "DOCTOR WHO"

(Prog no. Proj No 2340/9223)

located in TC.6 on 28/ 1/ 81 (Wed Wk 4) has been  
assessed and at the moment the Equipment is available.

Tim Bloomfield

**From:** Production Associate, 'Doctor Who'

Room No. &  
Building:

203 Union House

Tel. 4111/7766  
Ext.:

date: 20th January 1981

**Subject:** 'DOCTOR WHO' 5V 'LOGOPOLIS'

**To:** Peter Grimwade & Pat Greenland, 206 Threshold House  
John Nathan-Turner, 204 Union House  
Brian Hodgson, Radiophonic Workshop, Maida Vale.  
Dick Mills, " "  
John Holmes, 4029 TVC  
Maria, Sound Allocations, 4024 TVC  
George Griffiths & Sue Hardy, 401 Threshold House

Please note that the shib review of 5V episode 1 on Saturday 31st January is CANCELLED. This episode will now be reviewed with episode 2, on Tuesday 3rd February in room 403 Union House, from 1400 onwards.



(Angela Smith)

PM

Project DE JHO EP 3/4

Proj. No. 254 of 962

VFB/Planning or O.B. Date 22 JAN/81 21 JAN/81

Studio/Planning or O.B. Loc. T.C.G.

Workshop ESTIMATES

Copies to:-

Producer	Contract Office
Director	Costing
Designer	C/Instructor
S/master	W/shop Mgr.
Asst. Dir. Ops.	A.P.
Co-ordin. Scenery Dept.	
Supv. Third Scenery	
O/C Clerk	

Electronics BBC

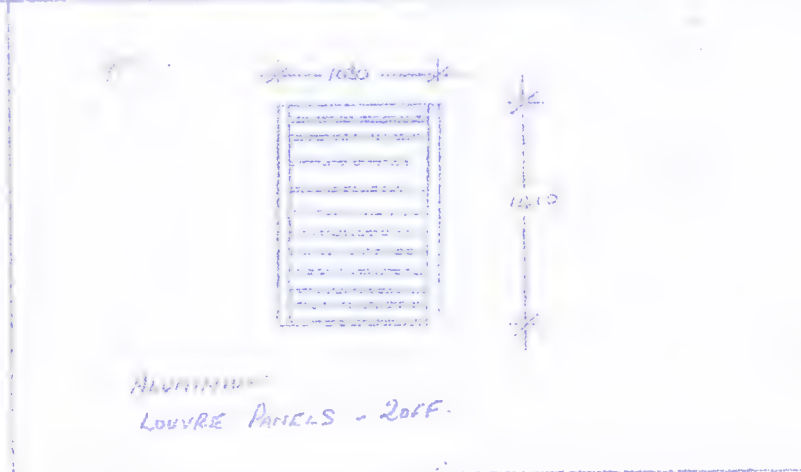
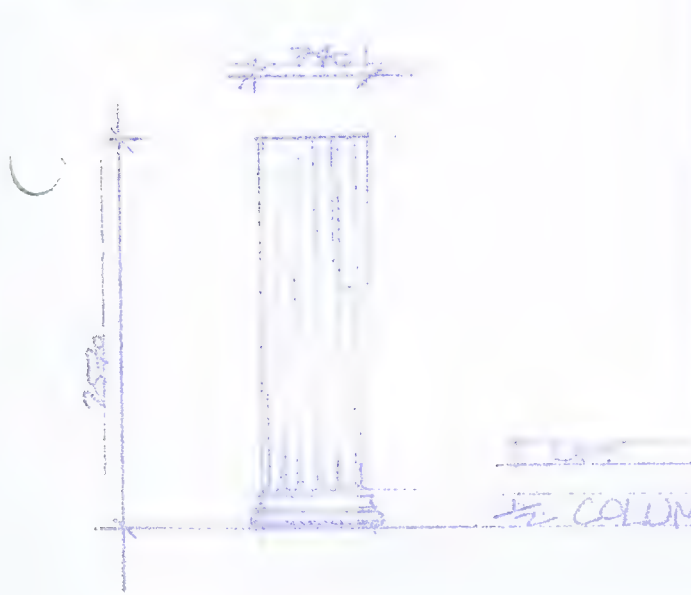
TCH

12 HRS

£48-00

Name & Address of Hirer

Description of Item(s) :-



1/2 COLUMN. REQD. FOR WORK.

Period of Hire 2 WEEKS Hire Value £48-00

Advice Note No. 701083 Order No. 701083

**TRANSPORTATION**

A. By BBC Transport

Delivered on 12 JAN/81 and delivered to Estimates

Return to Hirer on 26 JAN/81

B. By Hirer

Deliver on ..... to .....

Collect on ..... from .....

**COSTING**

Total cost of hire plus transport. ....

Included in Contract

Additional to Contract

Date ..... Designer's signature .....



Pat Greenland, Production Assistant. "Dr. Who" Drama  
206 Thres. H. 2289/6 Series/Serials  
21.1.81

PRINTING OF "DR. WHO" 5V SCRIPT.

Mr. Luxon  
Office Printing.  
Television Centre.

Copy to Sue Bardin  
Supervisor,  
Office Printing  
Threshold House.

I would like to make a strong complaint about the printing of my camera script on Tuesday 20th January at Threshold House.

I enclose a copy of my camera script, as left for me to collect Tuesday evening. As you will see it is far from satisfactory and unacceptable.

- a) Front page virtually missing.
- b) Script synopsis set too far to left
- c) Running order totally useless - with page numbers missing.
- d) The general printing of the script is below standard.  
Some of the pages numbers cut off.  
And rather faint printing - see pages 90, 100 & 116 for example.

I enclose photo-copies I made myself of the originals - these are not faint.

While realising point d) could be due to teething troubles with a new machine, points a to c are really due to careless operators.

I am sure you realise how important a clear Camera script is, and the hard work that goes into the typing of one. It is soul destroying to have it printed in such a sloppy manner, especially as we are working to a deadline. I needed the scripts for final rehearsal/run on Wednesday, to go into studio Thursday.

I feel however that I must praise Sue, who on returning from leave Wednesday morning, immediately set about re-printing the worst pages.

I would appreciate it if you would look into the matter, and ensure that it does not happen again.

(Patricia Greenland)

Strand/Series Title		DR. WHO		STUDIO INFORMATION					
Programme Title				Distribution		Denotes Recipient		No of Cop	
Episode/ Sub. Title		LOGOPOLIS		Thro:		Room No. and Building		<input checked="" type="checkbox"/>	
Project Number		02340/9221-4		Prod. Costing Wk(s)		Channel		1	
Programme Identificat'n Number				Studio				House Manager	
Production date(s)		8th, 9th, 22nd, 23rd, 24th Jan. 1981		Week(s)		3		1	
Filming/O.B. date(s)		15th-19th Dec. 1980		Week(s)		51		2	
Producer		John Nathan-Turner		Room No. / Building		Tel. Extn.		Department	
Director		Peter Grimwade		204 Union		3667		Series/	
Designer				206 Thres.		2289		Serials	
								File Copy	
								Date	

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED? YES/NO  
HAVE ARMOURERS BEEN CONSULTED ON b)? YES/NO

This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

Details of:-

- a) Fire Hazards (including vehicles):  
Studio/Filming

TC6 22nd-24th Jan

Smoking on Pharos Computer Room Set.

- b) Firearms and Weapons  
Studio / Filming

NONE

- c) Chemicals  
Studio / Filming

NONE

- d) Gas and Water:  
Studio / Filming

NONE

- e) Animals:  
Studio / Filming

NONE

- f) Special Equipment and Machinery for demonstration:  
Studio / Filming  
(if heavy or large, indicate weight and dimensions)

NONE

- g) Audience: Category and Number:  
Studio / Filming

NONE

- h) Other information (e.g. Disabled Contributors / Dangerous Action):  
Studio / Filming

Visual effects cable effect.

House Managers	
Premises	Address
Tel. Centre	1271 T.C.
Lime Grove	SA6 LGS
T.F.S.	M104K.A.
Alexandra Palace	TG011AP.
Insert the relevant address in the distribution box.	

**DANGEROUS SUBSTANCES** (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations)



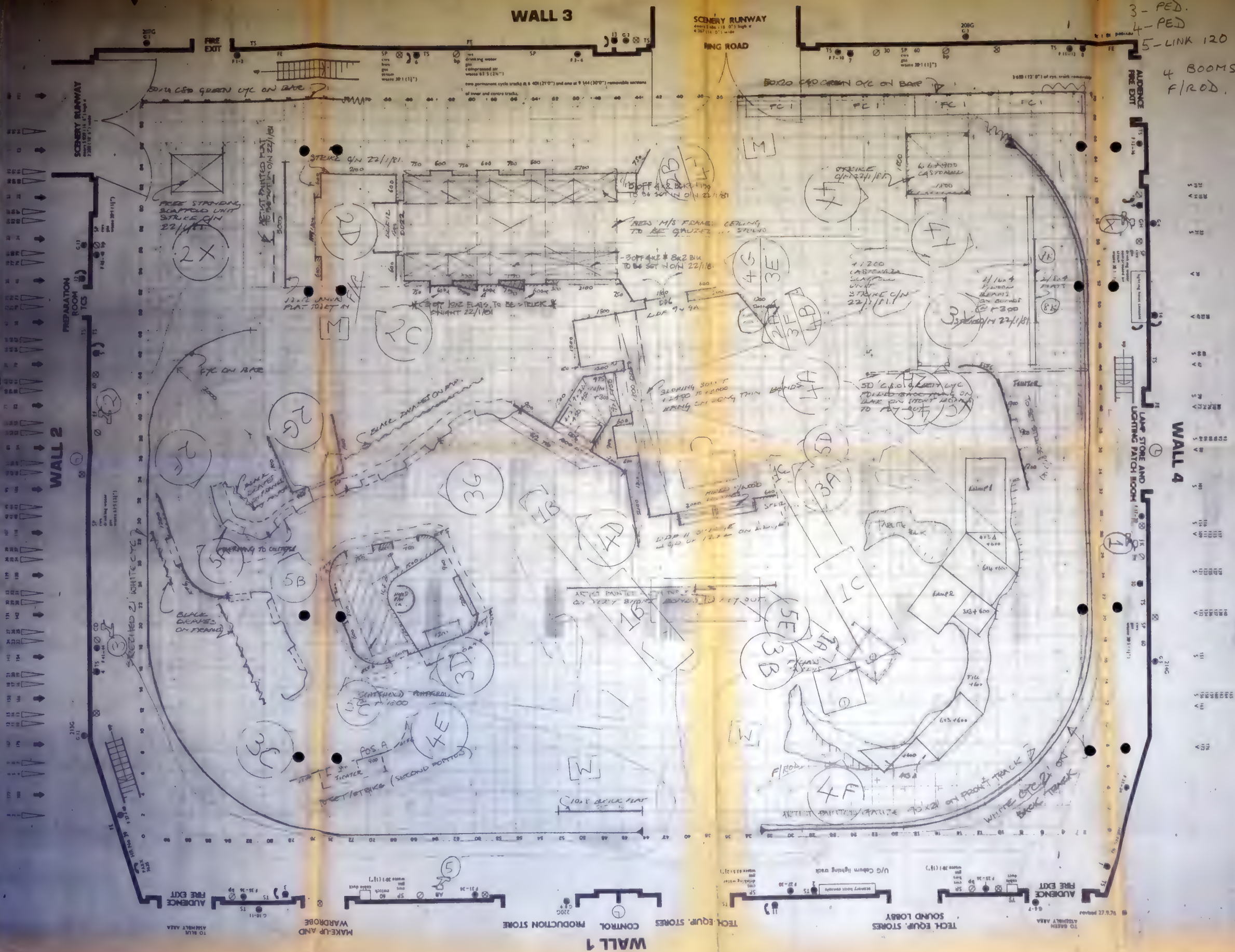
12 11 10 9 8 7 6 5 4 3 2 1

## CAMERA PLAN

### KEY TO SYMBOLS

1-NIKÉ  
2-PED  
3-PED.  
4-PED  
5-LINK 120

4 BOOMS  
F/ROD.



**PIE** FIRE EXTINGUISHER

**MR** **MOUSE** REEL

**SP** SERVICE POINT

**TS** TECH & G.S. SOCKET

☒ 3 PHASE SUPPLIES


**30** 30 AMP G.S. SUPPLY


**60** 60 AMP G.S. SUPPLY


**5** 5 KW SOCKET

☐ TELESCOPIC MIC OUTLET FOR BOOM (Motorfeed)

☒ 110 V DC SUPPLY


 LIGHTING HOISTS


 SOUND DISTRIBUTION

 SCENERY HOISTS  
flared speed only 5 ft per 10 sec.  
181.44 kg (400 lbs) load per hoist

**V** BARRELS WITH VISION FEED & 240 V AC SUPPLY


**S** BARRELS WITH MIC & LOUD SPEAKER FEEDS

 CAMERA CABLE CONNECTION

 CAMERA DOLLY SUPPLY


**+** FLOOR POINT FOR 1/2 TON EYEBOLTS


**◆** FLOOR ANCHOR POINT FOR CYC


 HANGING POINTS

----- OVERPICES & CEILINGS

----- EDGE OF FLOOR PAINTING

 **A/C**  
No — ANILINE CLOTH

 **C**  
No — CLOTH

 **PBU**  
No — PHOTO BLOW UP

----- LINE OF AUDIENCE SEATING

10:20 (13' 6") from studio floor to underside of boom  
7:15 (10' 9") clearance height to ceiling between  
candle-liver brackets.

**NOTE** STUDIO GRID MADE UP OF 600 mm SQUARES

ORG. DISTRIBUTION	ORG. DISTRIBUTION
<input type="checkbox"/> DESIGNER	<input type="checkbox"/> ALLOCATIONS
<input type="checkbox"/> DESIGN ASSIST	<input type="checkbox"/> ASST. TEL.
<input type="checkbox"/> DESIGNER LIAISON	<input type="checkbox"/> COMPT. ORGANIZER
<input type="checkbox"/> ELECTRICIANS	<input type="checkbox"/> DIRECTOR
<input type="checkbox"/> MODEL MAKERS	<input type="checkbox"/> O/ CONTRACTORS
<input type="checkbox"/> ASST. PRODUCTIONS	<input type="checkbox"/> DAT. MANAGER
<input type="checkbox"/> PROCESS PROJECTION	<input type="checkbox"/> NIGHT MANAGER
<input type="checkbox"/> SCENIC ARTISTS	<input type="checkbox"/> SCENERY BOOKING CLERK
<input type="checkbox"/> VISUAL EFFECTS	<input type="checkbox"/> SUPERVISING SUPPLY MAN
<input type="checkbox"/> DRAPES	<input type="checkbox"/> ASST. WORKSHOP MAN
<input type="checkbox"/> GRAPHICS	<input type="checkbox"/> P.M.'S OFFICE
<input type="checkbox"/> ASST. PLASTICS	<input type="checkbox"/> DESIGN MANAGER
<input type="checkbox"/> ASST. ALLOCATIONS	<input type="checkbox"/> ESTIMATOR
<input type="checkbox"/> METAL WORKERS	<input type="checkbox"/> CONTRACTS
	<input type="checkbox"/> ASST. MANAGER ST. OPS
	<input type="checkbox"/> SCENERY STORES BAKMT/O
	<input type="checkbox"/> SUPERVISION BALING

DIRECTOR WETER FIREWAVE ROOM 206 TH  
 DESIGNER MICHAEL MITCHELL EXT 2057  
 DRAWN BY W. W. W. EXT 5085  
 DATE 20 JANUARY 1961  
 PRODUCTION DATES 22-24 JANUARY 1961

**SCALE 1:50 METRIC  
STUDIO PLAN  
TC6**

PRODUCTION

"DOCTOR WHO" LOGOPOLIS

EPISODES 3 + 4

PROJECT NO. 2340/9221-2



Pat Greenland, Assistant to Peter Grimwade "Dr. Who" 5V  
206 Thres. H. 2289/2286 27.1.81

DEPARTURE OF TOM BAKER - PARTY

Sue Godfrey, BBC Enterprises.

Thank you very much for your kind invitation for the above  
party on 30th January.

VAL MCCRIMMON  
MARGOT HAYHOE  
PETER GRIMWADE

& Myself would be very pleased to attend.

(Pat Greenland)



U104 C064P17



VT23 rec

PATS

TC6 GALLERY ONLY  
28th January 1981

V21

→ 288

spare A

V23

— L00517

— spare B

V20 — MAIN RECORD

TK 16mm 1100-1715

TK 35mm 1100-1715 + TJ slides.

Quantel 5,000

Teletrack.

Computer Graphics.

VT insert tapes:-

sppols:- L00288

L00567

L00517

931536

931629

SCHEDULE

L00658

TRANSEER FILM (16m) / TARIFF

TREAT:-

Ep1 TK 1 wobble on police box

Ep1 TK13 orange glow A.V zapped

Ep2 TK10 Flashing light on T.

~~Ep3 Security Guards  
watcher~~

through blinds.

(see original Tegan 19:59:48  
L00517 doctor 20:06:42)  
for matching up

~~(NB TK6A insert onto Tardis  
screen)~~

TK 35MM OPENING & CLOSING TITLES

+ TJ Slides

TREAT end titles of episode four

(see separate pages)

TRANSFORMATION

- vignette

spool L00288

beginning.

WATCHER INTO DOCTOR

- funnel effect

spool L00288

09:07:00

(takes 3 & 4)

MONTAGE OF DOCTOR'S ENEMIES & COMPANIONS

- adjust size +  
distortion

spool L00288

09:21:05

L00567  
end of  
7k insert  
12:29:04

newspapers

L

L00662

TARDIS OUT OF TIME & SPACE

(teletrack)

spool L0028

- ✓ Sc11 going into distortion 09:43:00  
 ✓ Sc13 coming out of distortion 09:49:47  
 ✓ Sc19 going into distortion 09:52:00  
 (ep4)

VT21

TARDIS SHRINKING / FLORESCING / GROWING

(slash drap twinkling L00567)

- ✓ HA at landing area florescing L00288 10:06:21  
 ✓ landing area shrinking " 10:20:00  
 (ep 2)

✓ Central registry Florescing / Growing 10:22:00

(ep 3)

TARDIS SCREEN (normal) L00288 10:53:00 (closes 10:55:00)

✓ a) Ep 1 Sc 5

COMPUTER GRAPHICS

✓ exterior Tardis

✓ Pyramid - door appears, opens

✓ exterior Tardis

12:29:04 ✓ b) Ep 1 Sc 6

TK 6A A. vanessa/Tegan by roadside  
 (transferred earlier in day)

✓ c) Ep 2 Sc 8

AERIAL VIEW OF LONDON

L00567 12:56:00

✓ d) Ep 2 Sc 21/ - Model shot of Logopolis city " 12:16:00

25 Landing area with Monitor/Citizens end sc:  
 spool 931629 14:37:35

✓ e) Ep 4 Sc 19

God's View of the Universe

ENTROPHY (TREAT  
 SPREADING

Spool L00567 12:18:00

12:20:00 Earth's planetary system

→ Spool 931536 17:07:35 Traken BLOTTED OUT

(TREAT

✓ f) Ep4 Sc22

PHAROS PROJECT (Model)

L00567 12:22:00

11:10:00

TARDIS SCREEN (distorted) L00288

g) Ep3 Sc2 Jolting view of logopolis street. Hugely Magn.  
spool L00517 21:40:40

L00567 12:40:30 h) Ep3 Sc4 Adric's face (entering building if got)

12:42:00 Tegan/Nyssa/Adric

12:40:00 Nyssa talking to doctor.

12:43:00 j) Ep3 Sc9A Screens

12:39:00 k) Ep3 Sc16 Nyssa/Tegan faces huge

12:26:06 l) Ep3 Sc19 Handcorrected printout.

12:37:00 Tegan

TARDIS SCREEN IN BACKGROUND L00288 15:36:06

Ep 2 Sc 8 + AERIALVIEW OF LONDON  
L00567 12:56:00

LOGOPOLIS STREET L00288 11:38:00

Ep4 disintegrating logopolitan in cell.

(Take doctor's hand out of shot)

(2 versions maybe able to treat in some way)

TARDIS CONSOLE (during distortion) L00288

Slow down Doctor's movement (Possible)

OPENING CREDITS

35mm film 34"

Logopolis

by Christopher H. Bidmead

Part One

Logopolis

by Christopher H. Bidmead

Part Two

Logopolis

by Christopher H. Bidmead

Part Three

Logopolis

by Christopher H. Bidmead

Part Four.



DAY ONE

- A -  
RUNNING ORDER(PARTS)  
THURSDAY

PAGES	SHOTS	SCENE/SET/LIGHTING/VIS FX	CHARACTERS	CAMERA	SOUND
EPISODE FOUR					
27-28 ①-②	1	<u>Sc. 14 PHAROS COMPUTER ROOM</u> NIGHT: Technician at console. Headphones/Cassette Rec. Paper cup/Wastepaper basket Technician leaves room COLUMN MATS /ROLL BACK & MIX/	TECHNICIAN MASTER (VO) DOCTOR (VO)	3A 2B 2A 3A 4B	23 + 1.23 + 25
29 ③	2	<u>Sc. 15 PHAROS CORRIDOR</u> NIGHT: Tech. at coffee machine Headphones. Cassette in pocket.	TECHNICIAN	2B	
30-31a ④-⑥	3-9	<u>Sc. 16 PHAROS COMPUTER ROOM</u> NIGHT: Column/Light speed 0.drive Weapon/Bubble memory Headphones/Cassette. Tech. rendered unconscious. Tegan draws blinds /RUN ON/	TECHNICIAN DOCTOR MASTER TEGAN	2A 3A 4B	+ 25
34-35 ⑦-⑧	10	<u>Sc. 18. PHAROS COMPUTER ROOM</u> NIGHT: Tegan ties up Tech. Doctor & master unscrew side of computer (All props a/b) /RUN ON/	TECHNICIAN MASTER DOCTOR TEGAN	5D	. 21.
40 ⑨	11-12	<u>Sc. 20 PHAROS CORRIDOR</u> DAWN Tegan looking through blinds, then goes into Comp. room	TEGAN	2C 4H	
41-42 ⑩	13	<u>Sc. 21 PHAROS COMPUTER ROOM</u> DAWN Master at console. Doctor jiggling with circuit boards, plugged into computer's motherboard. (Props a/b) /RUN ON/	TEGAN MASTER DOCTOR TECHNICIAN	3A	32
46 ⑪	14-15	<u>Sc. 23 PHAROS COMPUTER ROOM</u> DAY: All props a/B leaving for Antenna.	MASTER DOCTOR TEGAN TECHNICIAN	3A 4B	26
47 ⑫	16	<u>Sc. 24 PHAROS CORRIDOR</u> Doctor looks through blinds	MASTER DOCTOR TEGAN	2C	

PAGES	SHOTS	SCENE/SET/LIGHTING/VIS FX	CHARACTERS	CAMERA	SOUND
EPISODE FOUR					
49 (13)	17	Sc. 25 PHAROS CORRIDOR DAY: Doctor lets go of blinds. got to get to Antenna.	DOCTOR MASTER TEGAN	2C	.15
56 (14)	18	Sc. 26 PHAROS COMPUTER ROOM Master enters. takes cassette recorder from technician's pocket, crosses to Tardis (props as before)	MASTER TECHNICIAN	4A	.09 <del>.10</del>

RECORDING BREAK FLY OUT BACKING

EPISODE FOUR					
69 (15)	19-21	Sc 28C EXT GANTRY DAY: Doctor crawling towards Cable box. Cable sparks.	DOCTOR	4X	.55 + 12

RECORDING BREAK STRIKE BACK GANTRY  
SET PHAROS MODEL

EPISODE FOUR					
69A (16)	22	Sc. 28D EXT GIRDERS DAY Doctor hanging from cable - falls	DOCTOR	2X	.32

RECORDING BREAK

EPISODE TWO					
47B (17)	23-24	Sc 21A LOGOPOLIS STREET moving towards L. A.  /RUN ON/	LOGOPOLITANS MONITOR	1B 3C	39 + 1a
65 (18)	25	Sc. 34 LOGOPOLIS STREET Doctor's party going back to Tardis	LOGOPOLITANS MONITOR DOCTOR TEGAN ADRIC	3C	.41

RECORDING BREAK

54-55 (19)-(20)	26-27	Sc. 27 LOGOPOLIS STREET Walking past cells. Abacus clacking	LOGOPOLITANS MONITOR DOCTOR ADRIC TEGAN	2F 5A	.26 .28
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RECORDING BREAK



PAGES	SHOTS	SCENE/SET/LIGHTING/VIS FX	CHARACTERS	CAMERA	SOUND
EPISODE TWO			15		
59	28-33	(PART) Sc. 30 LOGOPOLIS STREET Monitors voice, others join in. <u>Abacusses</u> begin to clack	LOGOPOLITANS MONITOR (VO)	5A 3D 4D 2A (MODEL)	. 30
(21)					
61	34	Sc. 32 LOGOPOLIS STREET Logopolitan in cell. computation reaching end. COLUMN LOGOPOLITAN DOLL Abacus falls to floor	LOGOPOLITAN	5A	. 29
(22)					

RECORDING BREAK

EPISODE THREE					
4	35-36A	Sc. 3 LOGOPOLIS STREET rushing <u>shrunk</u> Tardis to C. R. Cell with <u>COLUMN</u> Master appears.	LOGOPOLITANS MONITOR TEGAN ADRIC NYSSA MASTER	5C <del>3D</del> (under 5's cable)	. 34
(23)		(Plus hand -held POV's) /RUN ON/			
15-16	37	Sc. 10 LOGOPOLIS STREET Abacus Adric reading from <u>notes</u> on Printout	ADRIC MONITOR LOGOPOLITANS	3D	. 30
(24)-(25)		/RUN ON/			
18	38	Sc. 12 LOGOPOLIS STREET Adric reading from <u>Printout</u> discover mistake	ADRIC MONITOR LOGOPOLITANS	1B	. 31
(26)		/RUN ON/			
27-22	39-45	Sc. 15 LOGOPOLIS STREET Find third cell empty LOGOPOLITAN - DOLL & the next cell same.	LOGOPOLITANS MONITOR ADRIC	5A 2G 3D 1B	. 47
(27)-(28)		/RUN ON/ REDRESS CELL/			

RECORDING BREAK

EPISODE FOUR					
71	46	Sc. 29A BASE OF GENTRY CU's to reaction of Doctor's transformation (dialogue)	TEGAN ADRIC NYSSA	4Y	
(29)					

RECORDING BREAK SET WALL FLAT

end DAY ONE

EPISODE FOUR					
69B	47	Sc. 28E WALL Watching doctor on girders. run off	TEGAN ADRIC NYSSA	4Y	
(30)					

RECORDING BREAK

EPISODE FOUR					
72	48	MODEL SHOTS OF PHAROS		4Y	
(31)		- C -			END DAY ONE

DAY TWO

- D -

DAY TWO

FRIDAY

PAGES	SHOTS	SCENE/SET/LIGHTING/VIS. FX	CHARACTERS	CAMERA	SOUND
EPISODE TWO					
48 (32)	49	Sc. 22. LANDING AREA TARDIS mats. /ROLL BACK & MIX/ (PLUS SCANNER VIEWS) /RUN ON/	LOGOPOLITANS MONITOR	1A	<del>1.28</del> 28
52-53 (33) - (34)	50-56	Sc. 25 & 26 LANDING AREA Monitor greets Doctor in party, as they exit TARDIS + MODEL OF LOGOPOLIS /TREE IN/ /RUN ON/	LOGOPOLITANS MONITOR DOCTOR ADRIC TEGAN	1A +2A CSO S	8 + 37 + 33
56 (35)	57	Sc. 28. LANDING AREA TREE TARDIS TREE changes into COLUMN COLUMN DEMATS /RUN ON/		3B	<del>1.12</del> 12
66-70 (36) - (40)	58-74	Sc 34A LANDING AREA Doctor goes into TARDIS leaving kids behind. TARDIS DEMATS TARDIS MODEL Flores /RUN ON/	MONITOR DOCTOR ADRIC TEGAN/NYSSA LOGOPOLITANS WATCHER	4C 1A 3B 2A Model	1.0 40 + 20 + 34
EPISODE THREE					
1-2 (41) - (42)	75-78	Sc. 1 LANDING AREA Tardis shrinking/Florescing. They collect Tardis & head for C. R. /RUN ON/	TEGAN MONITOR ADRIC NYSSA WATCHER LOGOPOLITANS	2H 1A 5E	52
(43)	79-81	Sc. 25 LANDING AREA Master give Nyssa ARMLET /RUN ON/	NYSSA MASTER	1A 4F +CSO 3B	1.15
24 (44)	82-88	Sc. 17 NARROW STREET Monitor checking printout with Abacusses Watcher appears & goes /RUN ON/	MONITOR LOGOPOLITANS ADRIC WATCHER	3D 2F 4D	50
28-29 (45) - (46)	89-90	Sc. 20 NARROW STREET LOGOPOLITAN DOLLS they move down street to T. junction /RUN ON/	ADRIC NYSSA	2G 4D	29
32 (47)	91	Sc. 23. ANOTHER STREET Street silent & empty Adric runs in. /RUN ON/	ADRIC	1B	20
31 (48)	92-94	Sc. 22 ANOTHER STREET Nyssa sees her father in one of the cells /RUN ON/	ADRIC NYSSA LOGOPOLITANS MASTER	2G 1B 4D	38



PAGES	SHOTS	SCENE/SET/LIGHTING/VIS.FX	CHARACTERS	CAMERA	SOUND
EPISODE THREE					
38-39 (49) - (50)	95-96	Sc. 27 NARROW STREET Adric finds Nyssa with Armlet on, it sparks. Nyssa's arm goes to Adric's neck. Doctor enters. /RUN ON/	ADRIC NYSSA DOCTOR	2F 1B + 4B	.41
42-44 (51) - (53)	97-99	sc. 30 NARROW STREET they hurry towards C. Reg. - see watcher. /RUN ON/	ADRIC DOCTOR NYSSA WATCHER	3D 1B	.37
47-48 (54) - (55)	100- 101	Sc. 33 NARROW STREET Logopolis has stopped. LOGOPOLITAN in cell crumbles /RUN ON/	DOCTOR (-10) NYSSA ADRIC	1B 3D	.58
55A (56)	102	Sc. 27A <del>STREET BY STEPS</del> <i>Central Registry</i> group on steps. /RUN ON/	DOCTOR MONITOR ADRIC	2A	.30
57-58 (57) - (58)	103-107	Sc. 29 CENTRAL REGISTER admiring room. notes of dimensions. Dark hole by console. Monitor talks into it /RUN ON/	DOCTOR ADRIC TEGAN MONITOR	3A 4A 2A	.38
60 (59)	108-111	Sc. 31 CENTRAL REGISTER code being compiled. /RUN ON/	MONITOR DOCTOR ADRIC TEGAN	3A 4A 2A	.35
62-64a (60) - (63)	112-118	Sc 33 CENTRAL REGISTER Monitor at console. Handwritten sheet. this a copy of Pharos project on earth. /RUN ON/	MONITOR DOCTOR ADRIC TEGAN	3A 4A 2A	1.40
64b (64)	119	Sc 33A STREET BY STEPS group on steps /RUN ON/	ADRIC DOCTOR MONITOR	1B	
EPISODE THREE					
6-8 (65) - (67)	120-122	<del>Sc 5 CENTRAL REGISTER</del> Sc. 5 CENTRAL REGISTER Miniture Tardis on floor. Monitor at console. gets printout -earth numbering. Adric/Monitor exit to find mistake. /RUN ON/	LOGOPOLITANS ADRIC NYSSA TEGAN MONITOR	5D 3F-over 5's cable 4H	.45

DAY TWO cont . .	- F -		DAY TWO cont . .		
PAGES	SHOTS	SCENE/SET/LIGHTING/VIS.FX	CHARACTERS	CAMERA	SOUND
EPISODE THREE					
9 (68)	123-124	Sc. 6 EXTERNAL REGISTER Adric follows Monitor reading from <u>Printout</u> Tegan appears in doorway  /RUN ON/	LOGOPOLITANS MONITOR ADRIC TEGAN	2C 4H ✓	1.0
10-12 (69) - (70)	125	Sc. 7. EXTERNAL REGISTER <u>Printout</u> still trying to find error  /RUN ON RE POS/	LOGOPOLITANS ADRIC MONITOR	4H ✓	1.05
13 (71)	126	Sc. 8 CENTRAL REGISTER <u>Screens</u> beside <u>miniture</u> <u>Tardis</u>  /RUN ON/	LOGOPOLITANS NYSSA TEGAN	5D ✓	.35
14 (72)	127	Sc. 9 EXTERNAL REGISTER Tegan & Nyssa look in from doorway.  /RUN ON/	TEGAN NYSSA LOGOPOLITANS ?	4H	
17 (73)	128-130	Sc. 11 CENTRAL REGISTER <u>Miniture Tardis</u> + <u>screens</u> dimensions have stablised.  /RUN ON/	TEGAN NYSSA LOGOPOLITANS ✓	5D 3F	.15
19 (74)	131	Sc. 13 CENTRAL REGISTER the girls <u>knæeling</u> in front of <u>miniture Tardis</u> . <u>screens</u> .  /RUN ON/	TEGAN NYSSA	3F ✓	.10
25-26 (75) - (76)	132	Sc. 18 CENTRAL REGISTER <u>Miniture Tardis</u> + <u>screens</u> Adric & monitor enter having found error Tegan takes <u>Printout</u>  /RUN ON/	TEGAN NYSSA ADRIC MONITOR	5D ✓	.38
26 (76)	133	Sc. 18A STREET BY STEPS leaving to find Master  /RUN ON/	ADRIC NYSSA	1B	
30 (77)	134-135	Sc. 21 CENTRAL REGISTER Tegan <u>knæeling</u> in front of <u>miniture Tardis (screens)</u> with <u>Printout</u> then takes Monitor to door of External register.  (AT END OF SCENE DO CU'S FOR TARDIS SCREEN)  /RUN ON/	TEGAN MONITOR LOGOPOLITANS ✓	3F 2B ✓	21'



PAGES	SHOTS	SCENE/SET/LIGHTING/VIS.FX	CHARACTERS	CAMERA	SOUND
EPISODE THREE					
33 (78)	136	Sc.24 EXTERNAL REGISTER 'Their language is numbers'  /RUN ON/	MONITOR TEGAN LOGOPOLITANS	4G	} 33 +
34 (79)	137-139	Sc24A CENTRAL REGISTER Tardis floresces & grows larger. /SET TARDIS/ + MODEL  /RUN ON/	MONITOR TEGAN LOGOPOLITANS ?	2B 3F 2A - (model)	
36-37 (80)-(81)	140-148	Sc. 26 CENTRAL REGISTER TARDIS (floresces briefly) Doctor emerges. Must stop Master.  /RUN ON/	DOCTOR MONITOR TEGAN	3A 2A 4A	1.06
40 (82)	149	Sc. 28 EXTERNAL REGISTER Screens wheeled in.	LOGOPOLITANS MASTER ( <u>dressed as logo.</u> )	2B	.24
41 (83)	150-151	Sc 29 EXTERNAL REGISTER Screens (behind crackle/ Flash. 2 LOGOPOLITAN DOLLS Silver box - room becomes silent.  /RUN ON/	MASTER <i>Hoye</i> LOGOPOLITANS	4G 2B	.38 + 14
45 (84)	152	Sc. 31 EXTERNAL REGISTER logopolitans silent. Master wheels screens. into:-  /RUN ON/	LOGOPOLITANS MASTER <i>logo</i>	2B	} .44
46 (85)	153-155	Sc. 32 CENTRAL REGISTER Master enters, with <u>screeens</u>  /RUN ON/	TEGAN MONITOR LOGOPOLITANS MASTER <i>Hoye</i> <i>losen costume</i>	3A 4B	
49-54 (86)-(91)	156-186	Sc. 34 CENTRAL REGISTER Screens with silver box Master in control Nyssa rushes at Master - arm controlled (ARMLET) Adric & Tegan react. Logopolis silent.	MASTER MONITOR TEGAN  DOCTOR ADRIC NYSSA	3A 4A/B    NEW Sports DAY 3	3.39 30

PAGES	SHOTS	SCENE/SET/LIGHTING/VIS.FX	CHARACTERS	CAMERA	SOUND
EPISODE THREE					
56-59 (92-96)	187-207	Sc 36 NARROW STREET silence. some cells have crumbled. a cell collapses. control for armlet useless armlet disintegrates.	MONITOR MASTER DOCTOR NYSSA ADRIC TEGAN	3G 1B 2G ✓	1.17 +50 +10
60		(WITH SC 37 MODEL) streets silted up.			
61 (97)	208	Sc 38 NARROW STREET 'What research unit?' LANDSLIDE exit L.	MASTER MONITOR TEGAN	2F ✓	.40
62-64 (98-99)	209-214	Sc39 LANDING AREA Doctor & master pool resources.	TEGAN MONITOR DOCTOR MASTER ADRIC NYSSA	2E 1A ✓	.53 +40
EPISODE FOUR					
1-4 (100-101)	215-218	Sc. 1 LANDING AREA TARDIS mats in distance Doctor & master go off to C. Reg. Tegan follows TARDIS demats.	DOCTOR MASTER MONITOR NYSSA ADRIC TEGAN	4C 1A 2E ✓	52 +
5 (102)	219-220	Sc. 2 NARROW STREET they stumble through debris, landslides. 'suggest collect monitor & leave'	DOCTOR MASTER	2F 1B	.24 +10
6 (103)	221	Sc. 3 NARROW STREET Trying to find her way.	TEGAN	2F	.11
9 (104)	222	Sc. 5 NARROW STREET Stumbles through rubble. shoes ruined.	TEGAN	1B	.19
18 (105)	223-224	Sc. 7 NARROW STREET Master stumbles to cell with COLUMN it falls on him	MASTER	1B 3D	.22



PAGES	SHOTS	SCENE/SET/LIGHTING/VIS.FX	CHARACTERS	CAMERA	SOUND
EPISODE FOUR					
22 (106)	225-227	Sc. 10 NARROW STREET Master trapped under <u>column</u> in ruined cell. Tegan & Doctor searching for him	TEGAN DOCTOR MASTER	5C 3D	17
25 (107)	228	Sc. 12 NARROW STREET Tegan & Doctor rescue Master from under Column	TEGAN DOCTOR MASTER	5C	26
7-8 (108) (109)	229-231	Sc. 4 CENTRAL REGISTER crumbling away. computer console surrounded by <u>printout sheets</u> The advanced research project.	MONITOR DOCTOR MASTER	<i>newspapers</i> 3A 4A 2A	48
10-17 (110) (117)	232-243	Sc. 6 CENTRAL REGISTER pouring over <u>Printout</u> Hume Schubert. Tegan enters MONITOR disintegrates Master exits.. Computer console breaks in two.	MASTER DOCTOR MONITOR TEGAN	2A CHAR 3A 4A	55 36 + 11
19-20 (118) (119)	244-246	Sc. 8 CENTRAL REGISTER disembowelled computer. <u>bubble memory</u> got to get back to earth	DOCTOR TEGAN	3A 4A 2A	35
21 (120)	247	Sc 9 STREET BY STEPS <u>Got to find the Master.</u> <u>Boards from computer.</u>	DOCTOR TEGAN	1B	14
EPISODE TWO					
45 (121)	248	Sc. 20 MODEL SHOT OF LOGOPOLIS TARDIS mats		2A 4B (TARDIS)	
EPISODE THREE					
55 (122)	249-250	Sc. 35 MODEL OF LOGOPOLIS SILTING UP		2A	
EPISODE FOUR					
(123)	251-252	CAPTIONS: GOD'S VIEW OF UNIVERSE EARTH'S PLANETARY SYSTEM			
EPISODE THREE					
EPISODE THREE					
TARDIS HOVERING OVER LOGOPOLIS MODEL SHOT					
TARDIS SHRINKING					
THE END					

+ WALL

(i)

SCHEDULE

DAY THREE Thursday 22nd January 1981

Rehearsal 1400-1800  
Dinner 1800-1900  
Line-up 1900-1930  
RECORD 1930-2200

1/LDL/CO65J/ 07

spool:

L.00514  
L 00513

7

DAY FOUR Friday 23rd January 1981

Rehearsal 1030-1300  
Lunch 1300-1400  
Line-up 1400-1430  
REH/RECORD 1430-1715  
Dinner 1800-1900  
Line-up 1900-1930  
RECORD 1930-2200

1/LDL/CO65J/ 08

spool:

1/LDL/CO65J/ 10

spool:

ROLL BACK & MIX

L00240

L00492

L00433

10

10

DAY FIVE Saturday 24th January 1981

Rehearsal 1030-1300  
Lunch 1300-1400  
Line-up 1400-1430  
REH/RECORD 1430-1715  
Dinner 1800-1900  
Line-up 1900-1930  
RECORD 1930-2200

1/LDL/CO66D/ 11

spool:

1/LDL/CO66D/ 13

spool:

ROLL BACK & MIX

L00539

L00540

L00543

L 00516

13

13

Tuesday 27th January 1981

4 hours

TAPE TO TAPE TRANSFER

0900-1300

Wednesday 28th January 1981

QUANTEL 5,000

TK 16mm 1100- 1715  
TK 35mm " "

GALLERY ON Y TC6

1100-2200

Thursday 29th January 1981

Friday 30th January 1981

Saturday 31st January 1981

EDITING

EDITING

SHIB REVIE Epl

1400-2330

1400-2330 + Shib epl

403 Union House  
10.30 am

(i)



Strand/Series Title		DR. WHO		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
Programme Title				Distribution		Denotes Recipient <input checked="" type="checkbox"/>	
Episode/Sub. Title		LOGOPOLIS		To:		Room No. and Building <input checked="" type="checkbox"/>	
Project Number		02340/9221-4 XXXXXX 9224		Prod. Costing Wk(s)		Channel 1	
Programme Identificat'n Number		1/LDL/C066D		Studio			
Production date(s)		8th, 9th, 22nd, 23rd, 24th Jan. 1981		Week(s)		1 3	
Filming/O.B. date(s)		15th-19th Dec. 1980		Week(s)		51	
Producer		John Nathan-Turner		Room No. / Building		Tel. Extn.	
Director		Peter Grimwade		204 Union		3667	
Designer				206 Thres.		2289	
				Series/Serials		402 Thres.	
				Department		File Copy	
				Series/Serials		Date 28.1.81	

CAMERA REHEARSAL and RECORDING (give Dates and Times):

Filming 15th December - 21st December 1980  
Studios 8, 9, 22, 23 24 the January 1981

Costed to Dept  
02340/9224

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS  
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound., Pre-Rec., Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
TOM BAKER	15.12.80	1030-1300	Read through		
	16.12.80	0830-1530	FILMING		
	17.12.80	(TIMES UNKNOWN	? EXTRA STUDIO FOR 5T)		
	18.12.80	0700-1815	FILMING		
	19.12.80	0700-1645	FILMING		
	22.12.80	1000-1630	FILMING		
	29.12.80	1000-1700	Rehearsals Acton		
	30.12.80	1000-1530	" "		
	31.12.80	1000-1700	" "		
	2.1.81	1030-1700	" "		
	3.1.81	1000-1400	" "		
	5.1.81	1000-1530	" "		
	6.1.81	1000-1530	" "		
	7.1.81	1000-1530	" "		
	8.1.81	1345-2215	STUDIO		
	9.1.81	1015-2215	STUDIO		
	12.1.81	1000-1530	Rehearsals Acton		
	13.1.81	1000-1700	" "		
	14.1.81	1000-1700	" "		
	15.1.81	1000-1700	" "		
	16.1.81	1000-1630	" "		
	17.1.81	1000-1330	" "		
	19.1.81	1000-1700	" "		
	20.1.81	1030-1630	" "		
	21.1.81	0930-1530	" "		
	22.1.81	1345-2145	STUDIO		
	23.1.81	1015-2200	STUDIO		
	24.1.81	1015-2200	STUDIO		

Strand/Series Title	DR. WHO		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title					Page No. 2
Episode/Sub. Title	LOGOPOLIS				
Project Number	02340/9221-4	9224			
Programme Identificat'n Number					

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
ANTHONY AINLEY	15.12.80	1030-1200	Read through		
	17.12.80	(TIMES UNKNOWN	- EXTRA STUDIO DAY 5T)		
	18.12.80	0700-1815	FILMING		
	29.12.80	1000-1130	Rehearsals-acton		
	30.12.80	-	Costume fitting		
	31.12.80	1400-1700	Rehearsals-acton		
	3.1.81	1100-1400	" "		
	5.1.81	1200-1545	" "		
	6.1.81	1030-1630	Rehearsals/fitting		
	7.1.81	1030-1530	Rehearsals-acton		
	8.1.81	1500-2115	STUDIO		
	9.1.81	1615-1015	STUDIO		
	12.1.81	1100-1700	Rehearsals Acton		
	13.1.81	1000-1700	Rehearsals Acton		
	14.1.81	1000-1700	Rehearsals Acton		
	15.1.81	1130-1700	Rehearsals Acton		
	16.1.81	1000-1640	Rehearsals Acton		
	17.1.81	1000-1350	Rehearsals Acton		
	19.1.81	1030-1630	Rehearsals Acton		
	20.1.81	1030-1630	Rehearsal Acton		
	21.1.81	0930-1530	Rehearsals Acton		
	22.1.81	1300-2145	STUDIO		
	23.1.81	0930-2200	STUDIO		
	24.1.81	0930-2200	STUDIO		
MATTHEW WATERHOUSE	15.12.80	1030-1500	Read through/Reh		
	16.12.80	0830-1530	FILMING		
	17.12.80	(TIMES UNKNOWN	EXTRA STUDIO DAY 5T)		
	18.12.80	0700-1815	FILMING		
	19.12.80	0700-1645	FILMING		
	22.12.80	0930-1630	FILMING		
	29.12.80	1000-1700	Rehearsals Acton		
	30.12.80	1000-1700	" "		
	31.12.80	1000-1700	" "		
	2.1.81	1000-1700	" "		
	3.1.81	0900-1400	" "		
	5.1.81	1200-1715	" "		
	6.1.81	1030-1700	" "		
	7.1.81	1030-1530	" "		
	8.1.81	1315-2200	STUDIO		
	9.1.81	1515-2015	STUDIO		
	12.1.81	1000-1700	Rehearsals Acton		
	13.1.81	1000-1700	" "		
	14.1.81	1000-1430	" "		
	15.1.81	1000-1700	" "		
	16.1.81	1000-1640	" "		
	17.1.81	1130-1330	" "		
	19.1.81	1000-1700	" "		
	20.1.81	1030-1640	" "		
	21.1.81	0930-1530	" "		
	22.1.81	1515-2200	STUDIO		
	23.1.81	1015-2200	STUDIO		
	24.1.81	1015-2200	STUDIO		



Strand/Series Title	DR. WHO		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title					Page No. <b>3</b>
Episode/Sub. Title	LOGOPOLIS				
Project Number	02340/9221-4 XXXXXXXX	9224			
Programme Identificat'n Number					

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
JOHN FRASER	29.12.80	1000-1200	Read Through (outside contract)		
	31.12.80	1630-1730	Make up fitting		
	12.1.81	1000-1700	Rehearsals Acton		
	13.1.81	1000-1700	" "		
	14.1.81	1000-1600	" "		
	15.1.81	1000-1700	" "		
	16.1.81	1000-1640	" "		
	17.1.81	1000-1330	" "		
	19.1.81	1000-1700	" "		
	20.1.81	1030-1630	" "		
	21.1.81	0930-1530	" "		
	22.1.81	1315-2200	STUDIO		
	23.1.81	0800-2200	STUDIO		
	24.1.81	0845-2200	STUDIO		
JANET FIELDING	2.12.80	1330-2030	Hairdressing		
	2.12.80	2030-2330	Photo-call		
	4.12.80	0900-1430	Hairdressing		
	12.12.80	1100-1200	Hairdressing(colour)		
	15.12.80	1030-1400	Read through/Costume fitting		
	16.12.80	0630-1130	FILMING		
	17.12.80	0700-1600	FILMING		
	18.12.80	0700-1815	FILMING		
	19.12.80	0700-1430	FILMING		
	22.12.80	0700-1630	FILMING		
	29.12.80	1000-1645	Rehearsals Acton		
	30.12.80	1030-1645	Rehearsals Acton		
	31.12.80	1045-1430	" "		
	2.1.81	1100-1700	" "		
	3.1.81	1030-1400	" "		
	5.1.81	1200-1615	" "		
	6.1.81	1100-1700	" "		
	7.1.81	1030-1530	" "		
	8.1.81	1330-2200	STUDIO		
	9.1.81	1000-2215	STUDIO		
	12.1.81	1015-1700	Rehearsals Acton		
	13.1.81	1000-1700	" "		
	14.1.81	1000-1700	" "		
	15.1.81	1000-1700	" 2		
	16.1.81	1000-1630	" "		
	17.1.81	1000-1330	" "		
	19.1.81	1000-1700	" "		
	20.1.81	1030-1630	" "		
	21.1.81	0930-1530	" "		
	22.1.81	1230-2200	STUDIO		
	23.1.81	0930-2200	STUDIO		
	24.1.81	0930-2200	STUDIO		

Strand/Series Title	DR. WHO		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title					Page No. <b>4</b>
Episode/Sub. Title	LOGOPOLIS				
Project Number	02340/9221-4	9224			
Programme Identificat'n Number					

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
SARAH SUTTON	9.12.80	1400-1700	Hairdressing		
	15.12.80	1030-1700	Read through/Reh		
	18.12.80	0630-1815	FILMING		
	17.12.80	(TIMES UNKNOWN)	EXTRA STUDIO DAY FOR 5T)		
	29.12.80	1000-1200	Rehearsals Acton		
	30.12.80	1330-1700	" "		
	31.12.80	1130-1700	" "		
	2.1.81	1000-1130	" "		
	3.1.81	0930-1400	" "		
	5.1.81	1200-1715	" "		
	6.1.81	1330-1700	" "		
	7.1.81	1030-1530	" "		
	18.1.81	1330-1800 2100	STUDIO		
	9.1.81	1000-2215	STUDIO		
	12.1.81	1030-1700	Rehearsals Acton		
	13.1.81	1000-1700	" "		
	14.1.81	1000-1430	" "		
	15.1.81	1100-1700	" "		
	16.1.81	1000-1640	" "		
	17.1.81	1130-1330	" "		
	19.1.81	1000-1700	" "		
	20.1.81	1030-1630	" "		
	21.1.81	0930-1530	" "		
	22.1.81	1330-2200 2200	STUDIO		
	23.1.81	0900 1645 2200	STUDIO		
	24.1.81	0900 1030	STUDIO		
ADRIAN GIBBS	11.12.80	-	Costume/Make up fitting		
	15.12.80	1030-1300	Read through/Make up fitting		
	16.12.80	0830-1530	FILMING		
	17.12.80	0700-1600	FILMING		
	18.12.80	0700-1815	FILMING		
	19.12.80	0700-1430	FILMING		
	22.12.80	0700-1630	FILMING		
	5.1.81	1200-1700	Rehearsals Acton		
	6.1.81	1330-1700	" "		
	7.1.81	1030-1530	" "		
	8.1.81	1400-2100	STUDIO		
	9.1.81	1030-2215	STUDIO		
	12.1.81	1030-1430	Rehearsals Acton		
	13.1.81	1030-1500	" "		
	15.1.81	1330-1600	" "		
	19.1.81	1030-1630	" "		
	20.1.81	1030-1500	" "		
	21.1.81	0930-1430	" "		
	23.1.81	0930-1645	STUDIO		
ROBIN SQUIRE	19.1.81	1400-1700	Rehearsal Acton		
	22.1.81	1330-2015	STUDIO (WALK ON ONE)		



Strand/Series Title	DR. WHO		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title					Page No. <b>5</b>
Episode/Sub. Title	LOGOPOLIS				
Project Number	02340/9221-4 XXXXXXX	9224			
Programme Identification Number					

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
COLIN THOMAS	22.1.81	1230-2200	WALK ON ONE MULTI-EPISODIC		
	23.1.81	0800-1800	Only ½ hr for supper. WALK ON ONE MULTI-EPISODIC		
BILL WHITEHEAD	22.1.81	1230-2200	WALK ON ONE MULTI-EPISODIC		
	23.1.81	0800-2145	EXTRA MULTI-EPISODIC		
GEORGE BALLANTINE	22.1.81	1230-2200	WALK ON ONE MULTI-EPISODIC		
	23.1.81	0800-2145	only ½ hr supper WALK ON ONE MULTI-EPISODIC only ¾ hr for lunch		
JOHN TUCKER	22.1.81	1230-2200	WALK ON ONE MULTI-EPISODIC		
	23.1.81	0800-2145	only ¾ hr for supper EXTRA MULTI-EPISODIC		
BILLY GRAY	22.1.81	1230-2200	WALK ON ONE MULTI-EPISODIC		
	23.1.81	0800-1800	EXTRA MULTI-EPISODIC		
BRCHAN POWELL	22.1.81	1230-2200	WALK ON ONE MULTI-EPISODIC		
	23.1.81	0800-2145	WALK ON ONE MULTI-EPISODIC		
JIMMY MAC	22.1.81	1230-2200	WALK ON ONE MULTI-EPISODIC		
	23.1.81	0800-2145	EXTRA MULTI-EPISODIC		
DOUGLAS BATHER	22.1.81	1230-2200	WALK ON ONE MULTI-EPISODIC		
	23.1.81	0800-2145	only ½ hr for supper EXTRA MULTI-EPISODIC		
RAY SEELEY	22.1.81	1230-2200	WALK ON ONE MULTI-EPISODIC		
	23.1.81	0800-2145	only ½ hr for supper EXTRA MULTI-EPISODIC		

Strand/Series Title	2 W6		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title					
Episode/Sub. Title	logopolis				
Project Number	XXXXXXX	9224			
Programme Identificat'n Number					

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
EVAN ROSS	22.1.81	1400-2200	WALK ON ONE		
	23.1.81	0800-2145	MULTI-EPISODIC WALK ON ONE MULTI-EPISODIC		
JAMES DELANEY	22.1.81	1400-2200	WALK ON ONE		
	23.1.81	0800-2145	MULTI-EPISODIC EXTRA MULTI-EPISODIC		
PETER WHITAKER	22.1.81	1400-2200	WALK ON ONE		
	23.1.81	0800-2145	MULTI-EPISODIC WALK ON ONE MULTI-EPISODIC		
WALTER TURNER	22.1.81	1400-2200	WALK ON ONE		
	23.1.81	0800-2145	MULTI-EPISODIC EXTRA MULTI-EPISODIC		
CHARLES STUART	22.1.81	1400-2200	WALK ON ONE		
	23.1.81	0800-2145	MULTI-EPISODIC EXTRA MULTI-EPISODIC		
TERRY RENDLE	22.1.81	1400-2200	WALK ON ONE		
	23.1.81	0800-2145	MULTI-EPISODIC EXTRA MULTI-EPISODIC		



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

29th January, 1980

DOCTOR WHO: OVERRUN

H.S.S.D.Tel.

c.c.: C.A. to H.D.G.Tel.

---

We had a three minute overrun on our Gallery Only session on Wednesday, 28th January in order to complete video effects on the final story of this season. However, we had lost thirty minutes during the morning session due to a fault on our record machine which chewed up the tape.

(John Nathan-Turner)

**C** Contract **V** Variation Number  
~~Design Charge~~  
**Production Charge**

*EP*

Studio No. *TC6*

Ealing

Location/County

Project No.

*2340/9221-4*

Zero Date

Filming Date

VTR/Trans

Copies to  
A.P.

Asst. Plastics

A/W Shop Men.

A/W Shop (Prods) (3)

A/W Shop (Alloc) (2)

Bullens

Contractor

Costing

Director

Drawing Men. (2)

Estimator

Men Hours

*/*

Graphics

Metal W/Shop

Night Men. (2)

Producer

Sen. Artist

S/Master

Sc. Bookings

Supplyman Sups. (2)

W/Shop Man.

Materials

*1420*

Programme Title

*Dr. Who?*

Producer

*Ben Nathan Turner*

Director

*Peter Ginnade*

Designer

*Malcolm Thelwater*

Contractor

*BENJAMIN SCAFFOLDING*

Scaffolding contractor to carry out work  
 as shown on issued drawings and to  
 re-supply castored scaffold unit & free-standing  
 unit for 2nd studio. 22/1/81

Estimated by .....

Date .....

*Malcolm Thelwater*  
 Designer .....

Extn. *7037* Date *29/1/81*

FROM: Production Associate, "DOCTOR WHO" .....

Rm. & Bldg: 203 Union House PABX: 4111/7766 date: 30.1.81.

SUBJECT: DOCTOR WHO - 5T and 5V

TO: John Black & Jean Davies, 108 Threshold House  
Peter Grimwade & Pat Greenland, 206 Threshold House  
John Nathan-Turner, 204 Union House  
George Griffiths & Sue Hardy, 401 Threshold House  
Brian Hodgson, Radiophonic Workshop, Maida Vale  
Paddy Kingsland, . " " " "  
Dick Mills " " " "  
Roger Limb, " " " "  
John Holmes, 4029 TVC  
Andi Stroud, 7041 TVC  
Maria Marshall, Sound Allocations, 4029 TVC  
Tim Bloomfield, 7041 TVC  
Neil Pitaway, " "

Owing to the over-run on the VT Editing for 5T,  
I would like to alter the post production schedules  
for 5T and 5V as follows:

5T: THE KEEPER OF TRAKEN

SHIB REVIEW: Episodes 3 and 4 to be reviewed on Tuesday,  
3rd February, in room 403 Union House 1030  
onwards, review to be attended by John Holmes,  
Roger Limb and Dick Mills.

There will be no review of 5V on this day.

SYMPHER DUBS: remain as before.

5V: LOGOPOLIS

VT EDITING: 2nd, 4th, 7th, 8th & 10th February.

DUB TO  
SHIBADEN:

Two copies of each edited programme are required,  
with in vision time code starting at 100 00 00.

Ep. 1: Wednesday, 4th February (evening)  
(this booking should exist as it was  
originally requested for ep. 3)

Ep. 2: Thursday, 5th February (new booking)  
Ep. 3: Monday, 9th February (new booking)  
Ep. 4: Thursday, 11th February (new booking)

This means the dub already booked for Sunday,  
8th February can be cancelled.

cont'd. ....

SHIB REVIEWS:

To take place in room 403 Union House,  
1030 onwards, and should be attended by  
John Holmes and Dick Mills.

Eps. 1 & 2: Friday, 6th February

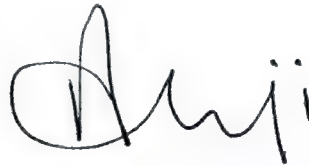
Eps. 3 & 4: Thursday, 12th February  
(this review also to be attended  
by Paddy Kingsland)

Paddy Kingsland and Peter Grimwade will review  
eps 1 & 2 on Monday, 9th February at  
Maida Vale

SYPHER DUBS:

remain as before.

I do apologise for the lack of notice of  
these changes.

A handwritten signature in cursive script, appearing to read 'Angela Smith'.

(Angela Smith)



<b>C</b> Contract <b>V</b> Variation Number <b>EPI</b>		Studio No. <b>TC6</b>	Copies to A.P. _____ Asst. Plastics _____ A/W Shop Man. _____ A/W Shop (Prods) (3) _____ A/W Shop (Alloc) (2) _____ Bullens _____ Contractor _____ Costing _____ Director _____ Drawing Man. (2) _____ Estimator _____	Graphics Metal W/Shop _____ Night Man. (2) _____ Producer _____ Sen. Artist _____ S/Master _____ Sc. Bookings _____ Supplyman Sups. (2) _____ W/Shop Man. _____
Design Charge <del>Production Charge</del>	Ealing	Location/County		
Programme Title <b>Dr. Who</b>	Project No. <b>2340/9223-4</b>			
Producer <b>John Turner</b>	Zero Date <b>20/1/81</b>			
Director <b>Peter Quinnade</b>	Filming Date			
Designer <b>Malcolm Thakula</b>	VTR/Tape <b>22-24/1/81</b>		Man Hours <b>23</b>	Materials <b>£90</b>
Contractor <b>Estates</b>				

"Computer Room"

Please double clad DDF/9 in framed  
and bed as discussed.

"Corridor"

Please repaint cornice border to Des. ins.

Please supply and paint extra quantity of  
pre-painted canvas 30mtrs x 6' wide.

~~Pat for information~~

Malcolm Thakula

Estimated by .....

Designer .....

Date .....

Extn 7037 Date 30/1/81

<b>C</b> Contract <b>V</b> Variation Number <b>E4</b>		Studio No. <b>TC</b>	Copies to A.P.	Graphics
Production Charge		Esting	Asst. Plastics	Metal W/Shop
Programme Title <b>Dr. Who?</b>		Location/County	A/W Shop Man.	Night Man. (2)
Producer <b>John Nathan Turner</b>		Project No. <b>2340/9223-4</b>	A/W Shop (Prods) (3)	Producer
Director <b>Peter G. Minusada</b>		Zero Date <b>20/1/81</b>	A/W Shop (Ailee) (2)	Sen. Artist
Designer <b>Malcolm Thelatan</b>		Filming Date	Bullans	S/Master
Contractor <b>Estadars.</b>		VTR/Dates <b>22-24/1/81</b>	Contractor	Se. Bookings
			Costing	Supplyman Sups. (2)
			Director	W/Shop Man.
			Drawing Man. (2)	
			Estimator	
			Man Hours <b>50</b>	Materials <b>£409</b>


Contractors to apply atex and work  
over to designers instructions.

Also to decorex and paint jobs like  
furniture as discussed

*[Large handwritten mark resembling a stylized 'Z' or '7']*

Estimated by .....

Date .....

  
 Designer .....  
 Extn. **5037** Date **30/1/81**

TAPE TO TAPE TRANSFER

14

to transfer onto 1/LDL/C064P/14 spool L00288 (A)

after transformation (already on spool) 16" duration

⑤ from spool 931750

✓ Watcher into Doctor  
✓ Take 3 21:40:13  
✓ Take 4 21:41:38

09:07:00  
09:08:00

⑥ from spool 420475 ✓

✓ Montage of Doctor's enemies/Companions.  
(from beginning of tape - lasts 8 mins.)

09:21:05

④ from spool 931916  
(931793 backing)

✓ Tardis out of Time & Space

09:43:00

✓ Sc 11. Ep 4 16:40:09

✓ Sc 13 ep 4 16:42:42 09:49:47

✓ Sc 19. ep 4 16:49:38 (end of) 09:52:00

From spool 931629  
(L00240) 09

✓ Tardis florescing (Landing area)  
(ep2) Shot 69 15:20:07

10:06:21

⑬ From spool L00543  
(L00516)

✓ Tardis shrinking (Landing area)  
(ep2) 20:40:32

10:20:00

" "

✓ Tardis growing (Central Registry)  
(ep3) 20:48:12

10:22:00

⑩ ~~from spool L00492 (L00433) Sc 5 19:37:18~~  
~~Tardis florescing (Central Registry)~~

" "

~~(ep3) Sc 24a 20:21:33~~

~~10:37:00~~



Spool A cont . .

(2) From spool 931902  
(931911) ① ✓ Tardis screen 21:23:49 10:53:  
21:26:46 open 10:55  
screen closes 21:27:02 & clean.

(4) From spool 931793 ✓ Tardis screen distorted 16:33:17 11:10:00  
(X 931916)

" ✓ Tardis screen b/g 15:36:06  
Ep 2 Sc 8

(a) from spool 931629 ✓ disintegration of Logopolitan 17:14:17  
(L00240)

(4) from spool 931916 ✓ doctor in console(for slow motion)??  
(931793) 16:25:16  
✓ version 1  
✓ version 2 11:38



L00567

COMPILATION SPOOL B

From spool L00543  
(L00516)

Slashed drap twinkling

19:48:40

12:13:20

From spool 931750

Aerial view of London

20:08:08

12:55:00

from spool L00543  
(L00516)

Model shot logopolis city

21:00:33

spool 931629

Logopolos landing area + monitor

14:37:35

spool L00543

God's View of the Universe

21:20:00

"

Earth's planetary system

21:17:40

931536

Traken system

17:07:35

" 931620

(zooming through starfield)

21:29:22

spool 931750

Pharos project

22:07:29

& spool L00543

"

21:32:26

12:22:00

spool L00517

Jolting view of logopolis street

21:40:40

spool L00492

adric's face

20:26:41

Tegan/Nyssa/Adric

20:28:08

Nyssa

20:25:51

screens

20:29:07

& 20:29:55

Tegan/Nyssa

20:25:11

CU Tegan

20:23:44

Print out - hand corrected

21:50:00

12:26:06

13th February 1981

Anthony Ainley Esq.,

Dear Tony,

Very many thanks for your splendidly evil rendering of the Master.

I am certain that you are going to have an enormous success in the part (just as well perhaps that you are pitted against a less jealous doctor).

I enjoyed our working together very much, and I look forward to our working together on the series again.

Best wishes,

(Peter Grimwade)  
"Dr. Who"

13th February 1981

John Fraser Esq.,

Dear John,

It was so nice to work with you again.

I am so grateful for all your concern and hard work during rehearsals and studios of 'Logopolis'.

It always seems such a crazy panic on "Dr. Who" with so many purely mechanical things to worry about that it is very hard to believe that a coherent programme is ever going to emerge.

However, I am nearing completion of the editing, and it all seems to be making sense. I think your performance as the Monitor is extremely strong and well judged. I am sorry for all the angst which was generated at the last minute, but I think that it was worth it.

I do hope that we can work together again in the future.

Best of luck with your various projects.

(Peter Grimwade)  
"Dr. Who"

13th February 1981

Matthew Waterhouse,

Dear Matthew,

Thank you for your work on 'Logopolis'.  
I hope you enjoy the four episodes when they  
start transmitting on 28th February.

Best wishes,

(Peter Grimwade)  
"Dr. Who"



13th February 1981

Janet Fielding

Dear Janet,

Many thanks for all your hard work on 'Logopolis'. Despite the problems I think your contribution is very strong and that a very definitive character is emerging throughout the four episodes. (I say this as I am in fact in the middle of the editing)

I hope you enjoy watching the programme when it starts transmitting on 28th February.

Best wishes,

(Peter Grimwade)  
"Dr. Who"

13th February 1981

Adrian Gibbs Esq.,

Dear Adrian,

Many thanks for your patience with the rather unsatisfying part of the Watcher. However, I hope you will consider it worthwhile over the years as the residuals come in.

I hope that everything goes well for you and, that we will be able to work together again in the future..

Best wishes,

(Peter Grimwade)  
"Dr. Who"

13th February 1981

Sarah Sutton,

Dear Sarah,

Thanks again for all your efforts on 'Logopolis'. I hope that ~~you~~ you are able to work together again in the future.

Best wishes,

(Peter Grimwade)  
"Dr. Who"

13th February 1981

Tom Georgeson Esq.,

Dear Tom,

So nice to work with you again.

I have now edited Episode One and I think that despite the appalling conditions it is an excellent performance, and you and Tom have kept up a very good pace in your scenes.

I do hope we meet again soon.

Best wishes,

(Peter Grimwade)  
"Dr. Who"



Dolore Whiteman

13th February 1981

Dear Dolore,

It now seems a long time since we ended the filming, but in fact we have only just finished the final recording of 'Logopolis', so I'm writing somewhat belatedly to say thank you again for your very splendid performance.

I have just finished editing together the complete version of episode One, and I am delighted with your quite delicious portrayal of Aunt Vanessa. (you really are the favourite of everyone who has been involved with the assembly of the programme, and I think that one or two of your fellow artists are quite relieved that you die at the end of episode one).

I very much hope that you get lots of work while you are in the U.K., I'm sure that the "Dr. Who" will do a bit to help in this respect.

I hope that we can work together again in the future.

Best wishes,

(Peter Grimwade)

Paul Humphress Esq.,

Dear Paul,

Once again many thanks to you and Ron for all your work on the film of 'Logopolis'. I think you made the very best of material which was obviously shot under less than ideal conditions, and it is cutting very successfully into the studio sequences.

After some rather bloody experiences with your staff brothers at Ealing, its a welcome relief to work in such a smooth and trouble free way.

I do hope we can work together again soon.

Best wishes

(Peter Grimwade)

Peter Grimwade, Director "Dr. Who" 5V 'Logopolis'

206 Thres. H.

2289

RECORDING OF 'LOGOPOLIS'

Reg Poulter            through Camera Manager.

Dear Reg,

Once again thank you to you and your crew for the hard work that you put into the 5 studio days of 'Logopolis'.

I very much appreciate the enthusiasm and contributive effort from all the cameramen, that enabled us to get so much out of our recording days.

(Peter Grimwade)

Dear Dorka,

Many thanks again for all your work on 'Logopolis'. I think our Logopolitans were smashing, and I appreciate the economy with which these excellent creations were obtained.

I am most grateful to you and your girls, for the very hard work that had to be put in to make the studios run smoothly.

I hope we can work together again.

Best wishes,

(Peter Grimwade)  
"Dr. Who"



Dear Malcolm,

Many thanks again for all your hard work and ingenuity on 'Logopolis'. I am very pleased indeed with the way everything worked out, both on filming and in the studio. We are in the middle of editing, and all your ideas do seem to be bearing fruit.

Hope to see you again very shortly, and trust that we will be able to work together again before too long.

Best wishes,

(Peter Grimwade)

"Dr. Who"

Dear Henry,

Once again thank you for all your hard work and concern with the production of 'Logopolis'.

I am sure you will agree ~~with~~ you see the finished product that all our planning has resulted in a very interesting four episodes.

I think that the lighting throughout is excellent, and I'm particularly impressed that this was obtained with such smoothness and speed.

I do hope that we can work together again.

Best wishes,

(Peter Grimwade)  
"Dr. Who"

Dear June,

A brief note to say thank you once again  
for your work on Logopolis.

I think that the costumes look splendid and  
you've been very clever to have done it all so  
cheaply.

Best wishes,

(Peter Grimwade)  
"Dr. Who"

Dear Terry,

Many thanks for your work on 'Logopolis',  
and for all that you did to make the studios  
run so smoothly.

Best wishes,

(Peter Grimwade)  
"Dr. Who"



CODE		Ep 1 /9221	Ep2/9222	Ep3/9223	Ep4/9224	
ARTISTS	101	2,165.25	2,300	1,850	<del>3,628.75</del>	<del>10,851</del>
COPYRIGHT	106	1,185.00	1,130.	1,130	<del>4,494.75</del> 1,130.00	<del>10,851</del> 4,100
FACILITIES	108	112	-	-	-	112
HOSPITALITY	113	82.23	-	-	-	82.23
LOCATION CATERERS	114	1,630.70	-	-	-	1,630.70
H.T.D.	117	258.54	-	-	66	258.54
FILM	124	2,085	-	-	-	2,085
HIRED EQUIPMENT	127	?	?	?	43	43
VTR	131	288	651	701	788	2,115.0
EXTRAS/WALKONS	132	378	-	1,503.50	233.50	2,115.0
MISC.	135	312.55	-	-	30	342.55
VISUAL EFFECTS	138	2,014	-	-	282	2,296
ACTION PROPS	137	89.45	-	261.20	-	350.65
GRAPHICS	F06	-	-	-	618.25	618.25
DESIGN	G30	3,766.60	48	5,076.50	316.25	9,107.35
COSTUME	H20	3,000	-	500	-	3,500
POSTICHE	I04	129	-	238	-	367
		17,496.32	4,129	11,260.20	7,327.75	40,213.27

N.B. not included Flashback  
Fees. (approx £201.50)  
code 101

- 1) under Chris H. Bidmead.
- 2) (under of Nyssa) Johnny Byrne.  
(ep2-4)

3) ~~Manuscript~~  
(ep2) photograph Aerial view of London  
from Aerofilms.  
Ref No. 5989 Black & white  
Costed on epl. ~~£34.80~~ £50  
already paid. ~~£15~~

4) photograph west air photography  
(see photo negative) (ep4) C.294 33  
costed to epl. ~~£100.00~~  
already paid. £35

Put all above on P. C

No walk-ons / extra  
included - no +ality in  
equity agreement

Selection

pt of date contracts  
check & artists agree

£13.50 under 1 minute  
27.00 for one

to current flash-back  
rate.

No way payip any more  
than flash back rate.

B. Baker not  
prepared to pay  
more.

## SV FLASHBACK SEQUENCE

### Artists

his Sladen

Ian Harter

house Jameson

Mary Tamm

Kalla Ward } from last 2 years

John Heeson }

### Monsters

Voice of Dabeks

Cybermen

Sontaran

Master > Geoffrey Beevers > ST

### COPYRIGHT

No payment if seconds

Payment if 1 minute +



*Letter*

From: Pat Greenland, assistant to Peter Grimwade, Dr. Who 5V  
Room No & Building: 206 Threshold House Tel. Ext.: 2289 date: 6.3.81  
Subject: FLASHBACK SEQUENCE / IN EPISODE FOUR: LOGOPOLIS  
To: Sarah Bird.

*Agent's*

The following people appear for 2 seconds each in a montage of Flashbacks (episode four Logopolis) Project no. 02340/9224.

*74/75*

*direct*

PETER PRATT (as the master from 'Deadly Assassin' ep1)  
*Carney, Ltd 75 Hammerwood road. Lenda w14 802.*

ROY SKELTON (as a Dalek from 'Destiny of the Daleks' ep4)  
*Sege edwards, 8 Sheed street - Lenda SE1.*

BRUCE PURCHASE (as The Pirate Captain from 'The Pirate Planet' ep2)  
*Robbie - 101 Kings Mansions - St Eandley Cres Lenda SW5*

~~CHRISTOPHER WILKINSON (as a Cyberman from 'Revenge of the Cybermen' ep1)~~  
*75 Under slow Assoc. 75. Hammerwood.*

MICHAEL WISHER (as Davros from 'Genesis of the Daleks' ep 5)  
*Maxima maxima, 7 Windmill Street - Lenda W1P 1H*

DEREK DEADMAN (as a Sontaran from 'Invasion of Time' ep5)  
*Green 2 underwood 3 the Broadway, Lymington Hampshire*

JOHN WOODNUT (as a Zygon from 'Terror of the Zygons' ep3)  
*814P*

VALENTINE DYALL (as the Black Guardian from 'Armageddon Factor' ep6)  
*Carney Ltd.*

ELISABETH SLADEN (as Sarah from 'Terror of the Zygons' ep 2)

IAN MARTER (as Harry Sullivan from 'Sontaran Experiment' ep 2)

NICHOLAS COURTNEY (as the Brigadier from 'Invasion of the Dinosaurs' ep 6)  
*David Doby, 118 Cranford Street - Lach w1 1AF.*

LOUISE JAMISON (as Leela from 'Robots of Death' ep 1)

*Mame 124*  
JOHN LEESON (as voice of K9 from 'Armageddon Factor' ep 2)

MARY TAMM (as Romana from 'Stones of Blood' ep 1)

LALLA WARD (as Romana from "Full Circle" ep1)

Please could you arrange payment of a Flashback fee for each of the above artists. Transmission will be on Saturday 21st March.

Thank you.

*Pat Greenland.*

9th March, 1981

Peter Grimwade  
Threshold House

Dear Peter

Thank you very much for 'Logopolis'.  
I think it has been a smashing four  
parter.

With best wishes

John Nathan-Turner  
Producer  
'Doctor Who'

jj

Strand/Series Title DR. WHO 5V				PROGRAMME-AS-COMPLETED			
Programme Title				Distribution Denotes Recipient			No of Cop
				To:- Room No. and Building			
Episode/Sub. Title LOGOPOLIS EPISODE FOUR				H. Acct. Services Tel. (P as C)			1
Project Number 02340/9224				Television Costing			1
Prod. Costing Wk(s)				Film & VT Library			1
Channel 1				Duty Office			1
Programme Identificat'n Number 1/LDL C066D/72/X				Script Unit Enterprises			1
Studio				Enterprises Clearances			3
Production date(s) 8th,9th, 22nd,23rd,24th Jan. 1981				Purchased Programmes			1
Week(s) 3				Copyright			1
Filming/O.B. date(s) 15th-19th Dec. 1980				Copyright Book Illustrations			1
Week(s) 51				Copyright Music			1
Room No. / Building				Central Stills Library			1
Tel. Extn.				Asst Music Hire & Orchestration			1
Department				Tel.Script Unit (Drama only)			1
Organiser				636, 33 Cav. Sq.			1
File Copy				B.104 Sulgrave Ho.			1
* send if relevant				S.134 Windmill Rd.			1
Producer John Nathan-Turner				4096 T.C.			1
Director Peter Grimwade				407 Villiers Ho.			1
Designer				409 Villiers Ho.*			3
				309 Union Ho.*			1
				308, 16 Langham St.			1
				326, 16 Langham St.*			1
				323, 16 Langham St.*			1
				4231 T.C.*			1
				404 Yalding*			1
				250 Western Avenue*			1

Duration: 25.10
Transmission date and time (if known)
Saturday 21st March 1981 at 1710

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.  
Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS DIRECTOR: PETER GRIMWADE (Contract)

The Doctor . . . . . TOM BAKER (+ Film)  
The Doctor . . . . . PETER DAVISON  
The Master . . . . . ANTHONY AINLEY (+ Film)  
The Monitor . . . . . JOHN FRASER  
The Watcher . . . . . ADRIAN GIBBS (+ Film)  
Adric . . . . . MATTHEW WATERHOUSE (+ Film)  
Tegan . . . . . JANET FIELDING (+ Film)  
Nyssa . . . . . SARAH SUTTON (+ Film)  
Security Guard . . . . . CHRISTOPHER HURST (Film only)

WALK ON'S  
Security Guards . . . . RICHARD BONEHILL  
STEVE WHYMENT  
KEITH GUEST  
SIMON RAMIREZ

Pharos Technician . . .ROBIN SQUIRE

MONTAGE SEQUENCE OF DOCTOR'S ENEMIES (Flashbacks 2" each)

The master . . . . . PETER PRATT  
Dalek . . . . . ROY SKELTON  
Pirate Captain . . . . BRUCE PURCHASE  
Cyberman . . . . . CHRISTOPHER ROBBIE  
Davros . . . . . MICHAEL WISHER  
Sontaran . . . . . DEREK DEADMAN  
Zygon . . . . . JOHN WOODNUT  
Black Guardian . . . . VALENTINE DYALL

MONTAGE SEQUENCE OF DOCTOR'S COMPANIONS (Flashbacks 2" each)

Sarah . . . . . ELISABETH SLADEN  
Harry Sullivan . . . . IAN MARTER  
Brigadier . . . . . NICHOLAS COURTNEY  
Leela . . . . . LOUISE JAMISON  
Romana 1 . . . . . MARY TAMM  
Romana 2 . . . . . LALLA WARD  
K9 . . . . . JOHN LEESON



Strand/Series Title	DR. WHO	<b>PROGRAMME AS COMPLETED</b> (continued)	
Programme Title			Page No. 2
Episode/Sub. Title	LOGOPOLIS		
Project Number	02340/9224		
Programme Identificat'n Number	1/LDL C066D/72/X		

Duration: 25.10	Transmission date and time (if known) 21st March 1981
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**B. COPYRIGHT.**

Author - CHRISTOPHER H. BIDMEAD

Creator of Nyssa - JOHNNY BYRNE

Still: AVIATION ASSOCIATES LTD. (Aerial photo of countryside - Colour. Ref. C29433) used 10" as background.  
(COSTED ONTO EPISODE ONE)

**C. VIDEO-TAPE AND FILM CONTENT**

FILM - 16mm specially shot with sound 3.57 Duration.

35mm Opening & Closing Titles 1.48 Duration.

VIDEO-TAPE

MONTAGE OF DOCTOR'S ENEMIES (Flashbacks of 2" each)

The Master from 'Deadly Assassin' ep1	VTC/6HT/B120971/ED	spool	410091
Dalek from 'Destiny of the Daleks' ep4	LDL B012R	spool	418064
Pirate Captain from 'The Pirate Planet' ep2	VTC/6HT/B24101	"	416131
Cyberman from 'Revenge of the Cybermen' ep3	VTC/6HT/96424	"	42916
Davros from 'Genesis of the Daleks' ep5	VTC/6HT/98883	"	4752
Sontaran from 'Invasion of Time' ep5	VTC/6HT/B20561	"	33377
Zygon from 'Terror of the Zygons' ep3	VTC/6HT/98836	"	42159
Black Guardian from 'Armageddon Factor' ep6	LDL A076K/71	"	417298

MONTAGE OF DOCTOR'S COMPANIONS (Flashbacks of 2" each)

Sarah from 'Terror of the Zygons' ep2	VTC/6HT/98613	"	44812
Harry from 'Sontaran Experiment' ep2	VTC/6HT/97269	"	46642
Brigadier from 'Invasion of The Dinosaurs' 2	VTC/6HT/88915	"	66738
Leela from 'Robots of Death' ep1	VTC/6HT/B14067	"	411166
K9 from 'Armageddon Factor' ep2	LDL/A072J/71	"	412668
Romana 1 from 'Stones of Blood' ep1	VTC/6HT/B25002	"	3822
Romana 2 from 'Full Circle' ep1	1/LDL/Co51R/72	"	419865

Reprise from Episode three 25" - all artists appear in episode four.

all above transferred onto 1/LDL C066D/72 spool L02286

25.10 TOTAL PROGRAMME DURATION

**D. MUSIC:**

See separate sheet.



PROJ. NO:		D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)		
Programme Identification Number				
02340/9224				
1/LDL/C066D/				
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix	L.P./E.P. TITLE Side / Band Performer	Duration	
			mins	secs
AS	<p>Opening &amp; Closing Music. Originally composed by RON GRANIER &amp; BBC Radiophonic workshop &amp; Published by Chappell.</p> <p>New Arrangement by PETER HOWELL of BBC Radiophonic workshop</p> <p>Opening</p> <p>Closing</p>		1	35 13
AB	<p>Incidental Music: Episode Four 5V "LOGOPOLIS" composed by PADDY KINGSLAND BBC Radiophonic Workshop</p>		12	03
AV	<p>Tardis materialisation Sound composed by BRIAN HODGESON BBC Radiophonic workshop</p>			24
CVD	<p>SYMPHONY NO8 "UNFINISHED" SCHUBERT#NA=NA DECCA SDD 130</p>	<p>SCHUBERT SYMPHONY NO 8 "unfinished": Sl Karl Munchinger conducting Vienna Philharmonic Orchestra</p>	1	15

86.  
Cont.

Saturday, 21 March

86

"Multi-Coloured Swap Shop" (BBC-1)

Graeme McDonald (H.S.S.D.Tel.) said he had not seen this edition, but he had enjoyed "AM-UK" of the previous week; in his book this was a model of what breakfast television might be like. David Hargreaves (D.H.C.P.Tel.) knew that it had been taken note of by C.R.4's committee.

"Grandstand" (BBC-1)

Good coverage of the England v. France Rugby Union match was noted.

"Doctor Who: Logopolis: 4" (BBC-1)

D.M.D.Tel. considered the transition from Tom Baker as the old Doctor Who to Peter Davison as the new had been masterful. Graeme McDonald (H.S.S.D.Tel.) agreed, also commending the montage effects. D.M.D.Tel said that each new Dr. Who somehow marked the end of an era. Shaun Sutton (H.D.G.Tel.) agreed; he only wondered if he himself might when very old end up by playing Doctor Who.

D.M.D.Tel. saluted the work that Tom Baker had done in the part. Mr. McDonald and Bryon Parking (M.D.E.) agreed; he had also been a very powerful selling force for the programme elsewhere. Mr. Parkin knew that one American network was offering all 172 episodes, while another was making each of the adventures into separate feature films.

"Did You See...?" (BBC-2)

There were general congratulations to Shaun Sutton (H.D.G.Tel.) on a first-class appearance in this edition. D.M.D.Tel. said there did not seem to be any flow of secondary questions in any of Ludovic Kennedy's interviews and this could give an impression of lack of interest or sparkle. Barry Brown suggested that he sparkled when he was working for Current Affairs.

Mr. Sutton said he had been received into the programme unit with the greatest courtesy and care. Moreover, he knew that whatever screen impression he had given, Kennedy had certainly done his homework about the item. C.BBC-2 had much like Rachel Billington.



DR. WHO 5V

LOGOPOLIS

<u>Project no</u>	<u>Episode</u>	<u>Programme Number</u>	<u>spool</u>	<u>Duration</u>
02340/9221	ONE	1/LDL C063W/71	L00130	24.32
02340/9222	TWO	1/LDL C064P/71	L00989	24.03
02340/9223	THREE	1/LDL C065J/72	L01061	24.32
02340/9224	FOUR	1/LDL C066D/72	L 02286	25.10

Ep 1	edited	being syphered on 22nd February	TX 28th Feb
Ep2	edited	being syphered on 26th February	TX 7th March
Ep3	edited	being syphered on 5th March & 7th March	TX 14th March

Ep 4 still editing (21st February)

being syphered on ~~7th~~ & 13th March TX 21st March

Work Made

ORIGINS OF 'FLASHBACK' SEQUENCE IN 'LOGOPOLIS' EPISODE FOUR

1. The Master 4P (Ep 1) 'The Deadly Assassin'
2. The Dalek 5J (Ep 4) 'Destiny of the Daleks'
3. The Captain 5B (Ep 2) 'The Pirate Planet'
4. The Cyberman 4D (Ep 3) 'Revenge of the Cybermen'
5. Davros 4E (Ep 1 visual) 'Genesis of the Daleks'  
(Ep 5 sound)
6. The Sontaran 4Z (Ep 5) 'Invasion of Time'
7. The Zygon 4F (Ep 3) 'Terror of the Zygons'
8. The Black Guardian 5F (Ep 6) 'Armageddon Factor'

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- a. Sarah-Jane 4F (Ep 2) 'Terror of the Zygons'
- b. Harry 4B (Ep 2) 'Sontaran Experiment'
- c. The Brigadier WWW (Ep 6) 'Invasion of the Dinosaurs'
- d. Leela 4R (Ep 1) 'Robots of Death'
- e. K9 5F (Ep 2 visual) 'Armageddon Factor'  
(Ep 5 sound)
- f. Romana I 5C (Ep 1) 'Stone of Blood'
- g. Romana II 5R (Ep 1) 'Full Circle'



JNT/23.4.81

jj



~~HP~~ 2-4

hypophis spdb

Can they can  
be wiped?

J. No.

8/9/87